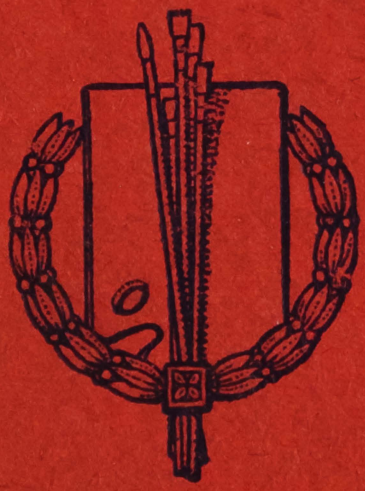
LOUIS HOURTICQ

A GUIDE TO THE LOUVRE

PAINTING - SCULPTURE - DECORATIVE ART

ENGLISH TEXT BY L. D. LUARD.

With 282 Illustrations
and 7 Maps



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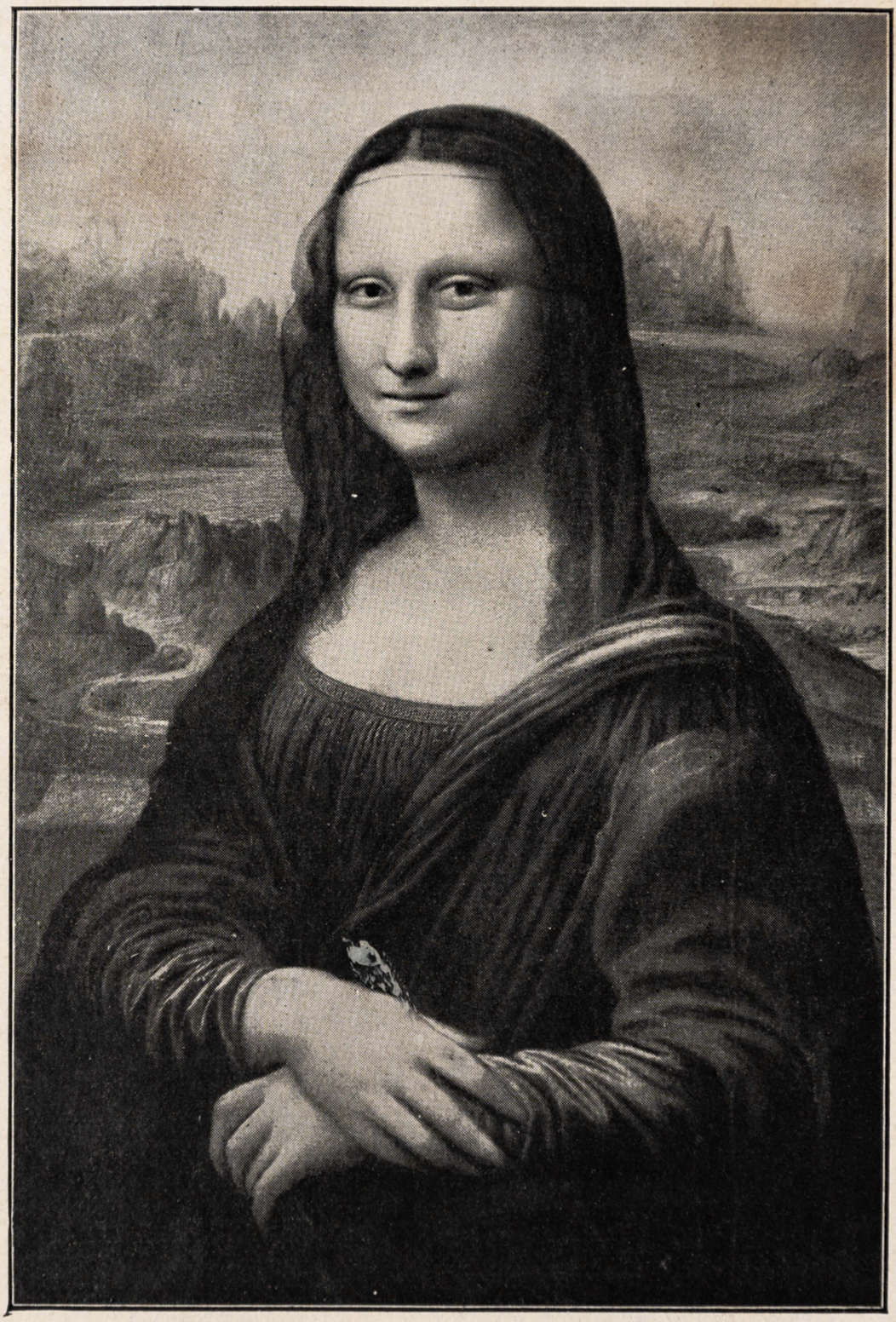

Leonardo da Vinci.—*Mona Lisa. The Joconda.*

(About 1505).

ACQUIRED *by Francis I, it is perhaps the original picture of the Royal Collection. No other portrait has ever caused so much discussion, profound or foolish, from Vasari, who first mentions, but never saw it, to the philosophers and poets, who prefer the solving of enigmas to the effort of looking at a picture. The shadow of a smile, so elusive that it seems to vary as we watch, is a miracle, if you will, but a miracle of modelling.*

LOUIS HOURTICQ
PROFESSEUR A L'ÉCOLE
NATIONALE DES BEAUX-ARTS

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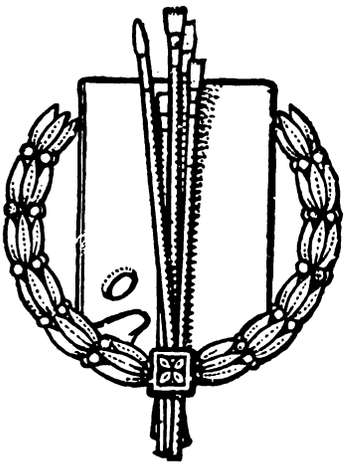

QUARANTIÈME MILLE

LIBRAIRIE HACHETTE

THE LOUVRE MUSEUM

The **Louvre Museum** (both the Old and New Louvre) is open every day, *except Monday*, at the following hours;

From the 1st of April to the 30th of September, from 10 to 5.

From the 1st of October to the 31st of March, from 10 to 4.

The **Salle du Mastaba** is open every day, *except Monday*; from the 1st of April to the 30th of September, from 2 to 5; and from the 1st of October to the 31st of March, from 2 to 4.

The Museum is closed :

On the 11th of November, the 1st of January; the 14th of July (the Fête Nationale), on whatever day of the week it falls; Friday after Ascension Day; the 15th of August (Assumption); the 1st of November (All Saints); the 25th of December (Christmas), except when any of the last three days falls upon a Sunday.

On Mondays, *only members of the Lecture-parties ("Conférences-Promenades") are admitted.*

The " Chalcographie ", for the sale of Engravings (Porte Jean Goujon, 36, quai du Louvre) and the Department for the sale of Casts (Porte Visconti, 34 quai du Louvre) are open every day, except Sundays and public holidays, from 10 to 4.

The Authorities reserve the right of advancing the hour of closing, or of clearing the Galleries, should the lack of daylight make it necessary.

ENTRANCE FEE : 2 FRANCS

Except on Sundays, all day; and on Thursdays, from midday, when the entrance is free.

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A GUIDE TO THE LOUVRE

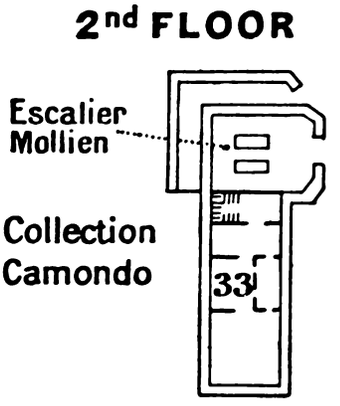
INTRODUCTION

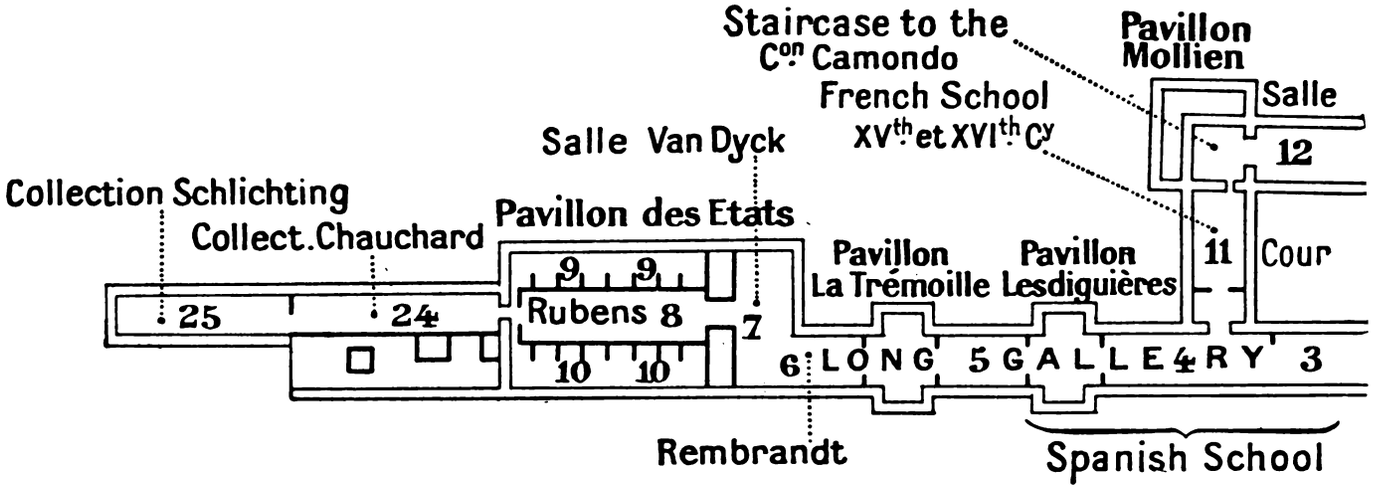
THE Louvre is the richest museum in the world. All arts and all civilisations are represented there, and thither people flock to see those famous masterpieces, the Joconda, the Venus of Milo, the Antiope, the Victory of Samothrace... There is to attract us also the beauty and the charm of many things less supreme, less masterful. There is in truth not a room that has not something to hold us, a subject for admiration, or a source of reverie.

Some lovers of art dislike museums, they say that works of art lose their life under such false conditions, feeling like prisoners or at least pensioners in an almshouse. But, even if it is so, must we not collect these precious relics of the past? Are not the Museums the most beautiful institutions in modern life? Surely it needs but little imagination to relive the past in this rich Louvre, where humanity is represented by its rarest and most exquisite creations. For as the essence of a landscape is to be found in its every flower, so the spirit of an entire civilisation is summed up in a masterpiece.

A treasure house like the Louvre is not filled in a day : it is the work of centuries. The Kings of France, François I, Louis XIV, acquired paintings and statues for their galleries and their parks ; and these, when torn from their surroundings by the upheaval of society, the Revolution gathered here for preservation's sake. The national museum once created, successive governments have worked at enriching it. From Egypt and Asia our archæologists have brought us relics of the earliest ages of humanity ; and every day gifts of fine things are made to the Louvre, made that is to the public, to all of us. And this indeed is but right ; for beauty only exists in its appreciation. To a hurried visitor, such a mass of treasures may appear overwhelming, the more that the building that houses them was not designed for the purpose, so that side by side things from every age and every country find a place as best they can. But what matters a little disorder in the arrangement of so much poetry? Memories of ancient France haunt these walls, from Philippe Auguste to Napoleon. The part of the building occupied by the Museum dates from the time of François I and his successors, an example of the architectural grace and ornament of Pierre Lescot, of the elegant and majestic designing of Levau and Perrault. And in the courtyard underlying all may still be traced the plan of the old keep of Philippe Auguste, the rude capital of the young Kingdom, the heart of France.

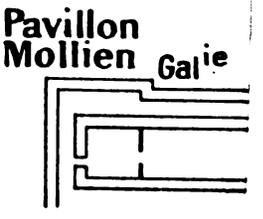
GENERAL PLAN OF THE LOUVRE MUSEUM

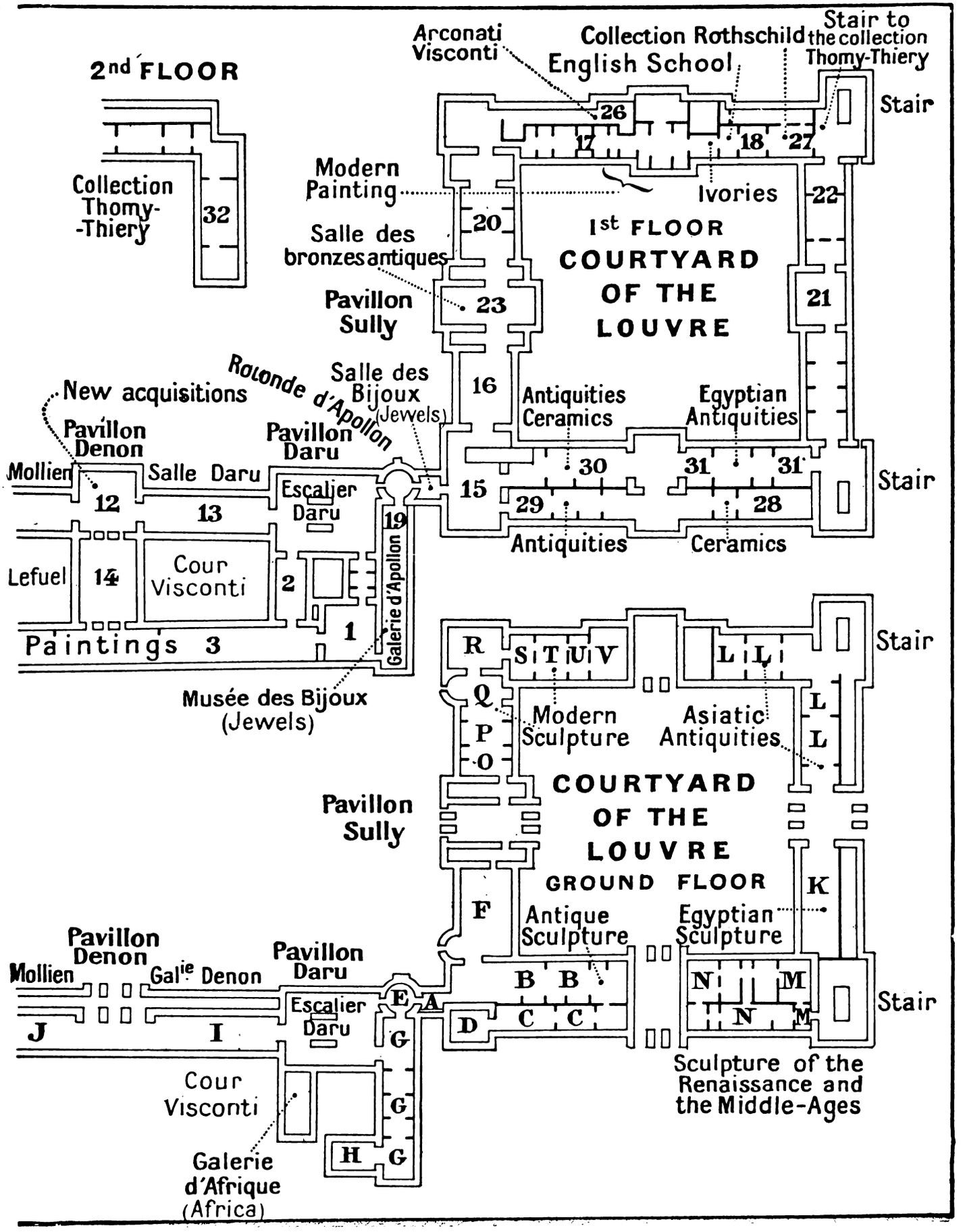




The galleries on the ground-floor (sculpture) are marked with letters; the galleries on the first floor (painting and decorative art) with numbers.

On the next page is a list of these letters and figures, with references to the text explanatory of each gallery.




2nd FLOOR
Collection Thomy-Thiery
32
Arconati Visconti
Collection Rothschild
English School
Stair to the collection Thomy-Thiery
Stair
26
17
18
27
Modern Painting
Ivories
22
20
Salle des bronzes antiques
23
Pavillon Sully
1st FLOOR
COURTYARD OF THE LOUVRE
21
Rotonde d'Apollon
Salle des Bijoux (Jewels)
16
New acquisitions
Antiquities Ceramics
Egyptian Antiquities
Pavillon Denon
Pavillon Daru
Mollien
Salle Daru
Escalier Daru
30
31
31
Stair
12
13
15
29
28
19
Antiquities
Ceramics
Lefuel
14
Cour Visconti
2
Galerie d'Apollon
Paintings
3
1
Stair
R
S T U V
L L
Q
Modern Sculpture
Asiatic Antiquities
L
L
P
O
Musée des Bijoux (Jewels)
COURTYARD OF THE LOUVRE
GROUND FLOOR
Pavillon Sully
K
F
Antique Sculpture
Egyptian Sculpture
Pavillon Denon
Pavillon Daru
Mollien
Galie Denon
B B
N
M
Stair
E
A
Escalier Daru
C C
D
N
M
J
I
G
Sculpture of the Renaissance and the Middle-Ages
Cour Visconti
G
H
G
Galerie d'Afrique (Africa)

INDEX OF THE LOUVRE GALLERIES

GROUND FLOOR

A. Greek Sculpture, prior to Vth cent 161
B. Galleries leading to the Venus of Milo 164
C. — Melpomene, Diana, Gladiator 164
D. Salle du Tibre 165
E. Rotonda of the Borghese Mars .. 164
F. Salle des Caryatides 166
G. Roman Galleries 171
H. Augustus 171
I. Galerie Denon 174
J. Galerie Mollien 174
K. Sculpture Egyptian 200
L. — Assyrian and Chaldæan 206
M. — Middle Ages 179
N. — Renaissance 181
O. — XVIIth century 189
P. — Salle Puget and Coustou 190
Q. — Salle Houdon 191
R. — Salle Chaudet 191
S. — Salle Rude 192
T. — Salle Carpeaux 192
U. — Salle moderne 193

Ist FLOOR

1. Salon Carré and Salle Duchatel 19
2. Galerie de 7 mètres 25
3. Grande galerie. Italian Painting 35
4. — — Spanish School. 56
5. — — Flemings 57
6. — — Dutchmen 70
7. Salle Van Dyck 76
8. Rubens. Galerie de Médicis 77
9. Small Flemish and German Galleries 84
10. Small Dutch Galleries 90
11. French Painting (XIVth, XVth XVIth cent.). 99
12. — — (XVIIth cent.) Poussin 107
13. — — (XVIIIth cent.) Boucher, Watteau, Prudhon 117
14. -- — (XIXth cent.) Delacroix, Ingres 121
15. French Painting Salle Empire David, Gros 123
16. — — Salle Lacaze .. 125
17. — — (XIXth cent.) .. 144
18. English School 148
19. Galerie d'Apollon 216
20. Furniture of XVIIth and XVIIIth cent 224
21. Decorative objects of the Middle Ages and the Renaissance 220
22. Antiquities from Chaldæa and Persia 205
23. Antique Bronzes 211
24. Collection Chauchard 152
25. — Schlichting 155
26. — Arconati Visconti .. 156
28, 29, 30. Etruscan and Greek Pottery 212
31. Egyptian Antiquities 201
32. Collection Thomy-Thierry 144
33. — Camondo. 156

HISTORICAL SUMMARY OF PAINTING

PAINTING is a language which every painter speaks with his own accent. Yet despite differences of time and place, schools and personalities, a powerful tradition ensures the continuity of its history, a tradition both of vision and representation, and of technique.

1. Vision and Representation. The subjects treated by painters are always limited in number. The invention of "motifs" is relatively rare ; a new motif is as often as not the renewal of an old one : artists show an instinctive predilection for themes to which our eyes are accustomed, and the meaning of which is immediately perceived. During the Middle Ages painting was exclusively a means of expression for Christianity ; the painter no more thought of introducing modifications into the painting of subjects inspired by Christian dogma, than he would have altered the words of a prayer ; and painting might have settled into a system of graphic signs, if the love and study of nature had not made of it an art of imitation. When painters introduced nature into art, the religious subject very often ceased to be more than a mere pretext ; but such pretexts have sometimes survived to our own day. To Christian subjects the Renaissance added all the motives which inspired ancient art, borrowing from their art and also from their history. Finally, as we approach modern times, painting more and more frequently abandons motives both christian and pagan, merely to reproduce aspects of nature and of daily life. Yet even then, contrary to expectation, these motives are limited in number ; it is easy to recognize, in the variety of subjects, the permanence, or at most the gradual transformation of old pictorial motives.

2. Technique. Painting is a language associated with matter; and the painter's materials, however simple, presuppose the existence of a manufacture highly developed, with chemical receipts and technical secrets, which are jealously transmitted. Mediums contribute as much to the formation of styles and schools, as ideas themselves. In sculpture the process is entirely mechanical and presupposes no secrets ; schools of sculpture are born, die, are re-born, and the means at their disposal are always the same ; it is an art which has been "re-invented" more than once. Schools of painting, however, are generally the heirs of preceding schools, or borrow from neighbouring ones. When they possess a receipt,

they keep it carefully, transmitting it from generation to generation. If the receipt is forgotten, a means of expression is lost. Fresco and distemper go back without interruption to ancient times ; encaustic is lost for ever. Moreover, painting is an "art of artifice," for to produce the illusion of space upon a plane surface it relies upon a number of accepted conventions. Even the most original of painters cannot free himself from the mass of visual conventions. It is impossible to attempt to explain them in a few words : to do so would be to write a history of "styles." As regards the materials employed in modern painting, the more important among them are : 1.— Fresco : Painting with water as a medium upon fresh lime on a wall ; the lime and painting dry together, the colours penetrating into the material that supports them. This process needs decision and rapidity, and forbids retouching. Fresco was the common medium of painting in Italy in the XIVth and XVth centuries ; it led painters to look at their subjects broadly, to generalize the forms and colours, in compositions which were well balanced. 2.—Distemper : Colour mixed with a glue of some kind, used upon wood panels. This medium was employed by painters in Italy and the North up to the beginning of the XVth century ; it allowed refinements in execution, and an application and re-touching impossible in fresco. 3.—Oil painting. The same process as distemper, but the medium—which is oil—keeps its transparency, even in the darkest and strongest colours, thus allowing rich effects of light and shade. The Flemings of the XVth century perfected the process, and handed down the tradition from Van Eyck to Teniers and Watteau ; owing to its range and suppleness as a medium, the painters of the North, Flemish and Dutch, pushed fidelity in copying nature far beyond the other schools. The Venetians employed oil painting in a different way, laying on solid colour over which they glazed, upon huge canvases, that took the place of fresco upon walls. 4.—Water colour. Transparent painting with water upon white paper : the whiteness of the paper gives the light. 5.—Body-colour : Opaque painting, with water upon paper, very similar to distemper ; the illuminations on manuscripts are in body-colour. 6.—Pastel : Dry painting with soft crayons ; a rapid process which keeps the touch of the drawing and its vivacity of handling, but has the fragility of mere dust.

Modern painting has two sources : one Northern and Gothic, the other Italian. The visitor will find an example of the latter at the end of the Galerie de Sept Mètres, in Cimabue's Madonna, and of the former in the Gallery of French Primitives, in the miniatures and panels of the XIVth century.

3. Italian Painting in the XIVth century.

At the end of the XIIIth century painters did nothing but copy the forms of Byzantine tradition. It is at the beginning of the XIVth century that the face of the Virgin lost its dull and sleepy look, in the work of the Florentine *Cimabue* (about 1240-after 1302) and the Siennese

Duccio (1255-1319). During the first third of the XIVth century, *Giotto* (1267?-1337), one of the most forceful innovators in painting. through his power of rendering expression and the rhythm of his composition, gave new life to the regular subjects of Christian art, and indeed fixed them for a long time in certain pathetic formulas. *Taddeo Gaddi, Orcagna* and many others who carried on his tradition, told the stories from the Gospel and the lives of the Saints in frescoes, that abound in observations taken direct from nature. On the other hand, the followers of *Duccio*, the Sienese *Simone di Martino* (1283-1344), the *Lorenzetti*, while lacking Giotto's dramatic power, painted figures of great elegance, in colour schemes of great refinement.

4. Italian Primitives of the XVth century. The Florentines.

The art of Giotto and his successors represents but a moment in the development of painting. Painters were hard at work during the XVth century, especially at Florence, perfecting the language of art ; they studied nature and even sought the laws of art in science : in perspective, the placing of figures in space ; in anatomy, correctness in drawing the human form. Sculptors in bronze and marble taught painters the beauty of form finely chiselled. *Masolino* (1383-1447) and *Masaccio* (1401-1428), *Uccello* (1397-1475), *Castagno* are powerful naturalists ; *Fra Filippo Lippi* (1406-1469) and *Fra Angelico* (1387-1455) already show a greatly increased delicacy in the rendering of sentiment. Fra Angelico especially, who while adopting the discoveries of naturalism, remains a tender mystic. At the end of the XVth century the names are legion : the *Pollajuoli, Baldovinetti, Botticelli* (1444-1510), *Cosimo Rosselli, Verrocchio, Ghirlandajo* (1449-1494), *Filippino Lippi* (about 1459-1504) and last *Leonardo da Vinci* (1452-1519). All these painters, though each has a personal style, collaborated in the perfecting of the art of painting ; and at the end of the century, in Leonardo da Vinci's work, the art is so flexible and so rich in means of expression, as to be able to convey delicate shades of thought.

5. Italian Primitives of the XVth century. Umbrians, Milanese, Paduans, Venetians.

In the XVth century, Florence was the most active centre of art, but by no means the only one. The Umbrian painters fell under the influence of Florence, yet *Piero della Francesca* (about 1416-1492), *Signorelli* (1441-1523) remained strongly personal. *Perugino* (1446-1524), trained at Florence, allowed his art to degenerate in the direction of a tenderness often rather sickly. All these artists are exquisite painters of landscape, and the wide luminous plains of Umbria form the backgrounds of their compositions. In the North of Italy, Milan was not at all precocious artistically, and its painters, *Borgognone, Gaudenzio Ferrari*, must have appeared very archaic, when Leonardo settled at Milan, at the end of the century, where pious disciples gathered round him : *Luini* (1475?-1533), *Solario* (about 1460-about 1530), *Beltraffio*,

Marco d'Oggione, Cesare da Cesto... — At Padua, a man of genius, *Mantegna* (1431-1506), created a style which absolutely dominated the North of Italy ; in his reconstruction of historical scenes he joined to Florentine science scrupulous archaeological accuracy. At *Ferrara* his manner was the preponderant influence on *Cossa, Tura.* At *Bologna* Mantegna's influence was counter-balanced by the gentler manner of the Umbrians, as in *Francia* (about 1450-1517), *Costa.* — Finally, at oriental Venice, the painters took longer to break away from Byzantine tradition, and always retained their taste for brilliant colour and rich quality of paint. The *Vivarini* and *Crivelli* look back to Byzantine art ; *Carpaccio* (about 1450-about 1525), *Gentile Bellini* (1429-1507) are already picturesque story-tellers ; *Giovanni Bellini* (1430-1516), after falling under the influence of Mantegna, is carried away by *Giorgone's* (1477?-1510) rich voluptuousness of colour.

6 Italy in the XVIth century. Da Vinci, Michael Angelo, Raphael.

The XVIth century saw the final expansion and rapid decline of Florentine painting. In Leonardo da Vinci's work it attains to its supreme heights of spirituality. *Fra Bartolommeo* (1475-1517) and *Andrea del Sarto* (1486-1531) borrowed the subtile refinement of his art. But soon the stupendous figures conceived by *Michael Angelo* (1475-1564) created a sort of taste for the gigantesque, just at the moment that Florentine art was at its last gasp. In the first years of the XVIth century Pontifical Rome took the artistic lead. The Popes summoned *Raphael* (1483-1520) and *Michael Angelo,* whose frescoes in the Vatican were to serve henceforth as models to all the artists who came to Italy to complete their education. Michael Angelo has transposed into his frescoes so full of sentiment, the violence and the grace of his sculptured figures. Raphael, the Umbrian painter of Madonnas, sums up in his decorations in the Vatican the best qualities of Italian art, with a rhythm and a harmony of composition truly characteristic of his serene and ample genius.

7. Italy in the XVIth century. Venice.

Then came decline. Yet at Venice, where the development of the school had been less precocious, painters continued to produce works of real beauty for a long time to come. In the first years of the century, *Giorgione,* successfully daring, transformed painting by demanding of it above all the rendering of the poetry of light, and richness of colour. *Palma Vecchio* (1480-1528), *Titian* (1477?-1576), whose pictures are a feast of harmonious colour, his pupils, *Sebastian del Piombo, Paris Bordone, Veronese* (1528-1588), a dazzling decorator, *Tintoret* (1518-1594) who abandoned Titian's serenity for dramatic conceptions wrapped in mysterious shadow, developed—each according to his personal instincts—this new mode of

expression, and the Venetian school continued to the very end of the XVIth century to produce work both gorgeous and passionate. Its influence was widely felt. At Parma, *Correggio* (1494-1534) reflects it, and one finds in his work Venetian voluptuousness with Florentine intellectualism. It is to Venetian colour that, at Bergamo *Moroni* (1520-1578), *Lorenzo Lotto* (1480-1556), at Brescia *Moretto* (1498-1555?) owe the intense impression of life in their portraits.

8. Northern Painting in the XIVth century. To these three centuries of development of Italian Art, we must contrast the state of painting in the North, where it did not hold a place of equal importance. In Gothic Art painting was confined to miniature and stained glass. It is from miniature painting that the first pictures on panels were developed : painters wrought in body colour on wood, compositions which were enlarged illuminations. In the second half of the XVIth century, such painters are found at the court of Burgundy, *Malouel, Bellechose* ; at Cologne, Master *Wilhelm* and soon after *Stephen Lochner*. But the naturalism of painting still lagged a long way behind that of sculpture.

9. Flemings of the XVth century. It was at this moment, at the beginning of the XVth century, that Flemish painters discovered and perfected a new process, which in a few years revolutionized Christian painting. *Hubert* and his brother *Jan Van Eyck* (about 1381-1445) by the brilliancy and flexibility of their process of oil painting, showed that painting could give an exact and very powerful picture of reality. With them, or just after them, the *Master of Flemalle, Roger van der Weyden* (about 1400-1464), *Hugo van der Goës* (?-1482), *Thierry Bouts* (1410?-1475), *Hans Memling* (born before 1430?-died 1494), *Gerard David* (?-1523), *Gerard Saint-Jean* and many others, while they continued to paint traditional motifs, introduced into their religious subjects portraits of their own country and their own age. During the whole of the XVth century, this Flemish painting cast its influence over Europe.

10. Primitives French, Spanish, German. In France, the painters of Provence, like *Nicolas Froment*, are imitators of the Flemings. *Fouquet* (1415-1485), the *Maître de Moulins*, although less directly, also fell under this influence.— In Spain, the "Spanish Primitives," who are beginning to be known, such as *Dalmau*, speak Flemish with a local accent.— In Germany, Flemish art impressed its naturalism on the school of Cologne until then mystical and idealist ; it affected painting at Colmar in the work of *Martin Schongauer* (about 1450-1491), and in Suabia, at Augsburg, Ulm ; in Franconia, at Nuremberg. It may fairly be said that in the XVth century, European painting—Italy excepted—is derived from

the work of Van Eyck. By sentiment religious, it is in execution minutely realistic.

11. Flemings of the XVIth century. But now in the last years of the XVth century, the art of the North and the art of Italy meet, and immediately Italian art has the upper hand. Northern artists now go to Rome and Venice, to study Raphael and Titian. In Flanders, the school of Antwerp opens with *Quentin Matsys* (1466-1530). He is still gothic, by the naturalism of his observation, sincerity of sentiment, and brilliancy of colour ; but his successors little by little lose their native qualities without attaining to classic elegance. It needs three generations before we reach, in Rubens, a combination of the picturesque naturalism of the North with the decorative grand style of Italy, that has in it the breath of life. Yet in opposition to these students of Italian art, there are some who, like *Old Breughel* (about 1525-1569), remain good Flemings, with their precise execution and homely flavour ; their little panels, comic or dramatic, contrast to their own advantage with the ambitious compositions of the "Romanizers." The portraits of *Antonio Mor* (about 1512-about 1575) unite Flemish precision with Italian dignity.

12. Germans of the XVIth century. The Germans also were penetrated by classicism. Their greatest artist, *Albert Durer* (1471-1528), keeps his German genius intact, with his engraver's draughtsmanship, his analytical naturalism, his art tormented and full of power ; yet he studied Italian work and tried hard to achieve its beauty. *Holbein* (1497-1543), of a more flexible talent, understood better how to reconcile the analytical precision of German art with the elegance of Florence. *Lucas Cranach* (1472-1553), on the other hand, shows us how incompatible the genius of the two races could be, in his pitiable attempts at mythological composition. German painting hardly outlived the Middle Ages, killed by the reign of classicism.

13. French Painters of the XVIth century. Among the last French primitives, in the work of the *Maître de Moulins*, the Northern style of painting is visibly losing its harshness under the influence of Italy. And shortly, on the invitation of the Kings of France, Italians arrive to paint altar pieces and decorations : Solario, Leonardo da Vinci, Andrea del Sarto. In the middle of the century, *Rosso* and *Primaticio* were permanently established at Fontainebleau. It is there that decorative and secular painting first took root in France. The School of Fontainebleau also included painters of French and Flemish origin, *Fréminet*, *Dubreuil*, etc. But the little personality they had was too weak to assert itself in their imitations of Florentine design, and their science was unequal to the declamatory demands of the grand style. At this same moment,

painters from Flanders were executing delicate portraits of the French aristocracy. In the painting of *Clouet*, of *Corneille de Lyon*, Flemish naturalism was cultivating a new daintiness of manner the better to paint the court of the last of the Valois.

14. The Bolognese School. Towards the end of the XVIth century North and South may be said to have joined : the two styles tend to become one. This moment marks a new era in the history of painting. The age of discovery and spade-work is over ; henceforth painting is a sort of common tongue which every country speaks with its particular accent.

During the last third of the XVIth century, when the whole of Europe copied from Italy, the different sources of art died out one after the other, and it was to study the past alone that painters went to Rome and Florence. But at this moment the *Bolognese* painters—Anthony, Louis and Annibale *Caracci*—attempted to give a fresh lease of life to Italian painting by founding an eclectic school ; they inculcated the fusion of the best qualities of the masters of true originality, Corregio's softness, Venetian colour, Florentine drawing, Raphael's composition. Shortly after *Michael Angelo Caravaggio* (1569-1609), of Naples, set up in opposition to this art of museums, a school of pure naturalism. He copied direct from life with a vigour that at the time was condemned as vulgar. Italian painting followed the teaching of eclectics and naturalists alike, every man according to his temperamental preference : *Guido Reni* (1575-1642), *Guercino* (1591-1666), *Domenichino* (1581-1641), *Albano* (1578-1660), *Feti*, *Salvator Rosa* (1615-1673), etc. And since, during the first half of the XVIIth century, the painters of Europe went to Italy in ever-increasing number, the Bolognese and Caravaggio are the originators of modern painting.

15. Spain in the XVIIth century. But differences of national character were so marked that no sharing of common principles could prevent the existence of distinct national schools. Spanish painting of the XVIIth century, though in origin Italian, really expresses the Spanish temperament. *Greco* (1548-1625) put at the service of the Roman Catholic Church the dark mysterious visions derived from Tintoret, while Caravaggio's naturalism takes on a vigour and an emphasis approaching brutality in the work of *Ribera* (1588-1652), *Herrera* (1576-1656), *Zurbaran* (1598-1662). The least affected by foreign influence is *Velasquez* (1599-1660), the Court painter of Philip IV, who developed a method of amazing range and delicacy for the rendering of visual sensations, that astonish by their justness of observation and their novelty. *Murillo* (1616-1682) is a rich realist, whose large religious paintings abound in reminiscences of the Italians. But the vigour of the Spanish school is not yet exhausted. It revives in *Goya* (1746-1828) and in contemporary painting.

16. The School of Rubens. Flanders too learnt from Bologna. By dint of studying the Italian Masters the Flemish painters managed to assimilate their style; in works, the content and dazzling vitality of which are among the miracles of human production, *Rubens* (1577-1640) successfully remained a pure naturalist while inhabiting realms of fancy; he irresistibly carries reality into fairy-land, and his clear Flemish style dissipates the darkness of Bologna. All around him drew heat and inspiration from him: *Jordaens* himself (1593-1678), though not actually of his school; *Van Dyck* (1599-1641), his best pupil, portrayer of England's aristocracy; *Snyders* (1579-1657), *Fyt* (1611-1661), the animal painters of his school, and even *Téniers* (1610-1690), a delicate and spirited executant. This second school of Antwerp died with Rubens, but we shall find its influence later in France and England.

17. Dutchmen of the XVIIth century. By their separation from the Spanish Netherlands, the United Provinces severed their connection with art, catholic, southern, and classical; their painters, in a country republican, Germanic and Calvinist, had no palaces or churches to decorate and perforce gave up subjects from the Bible and Olympus. But the pictorial talents of the race were none the less fully employed. Painters ceased to make the journey to Italy, and settled down to observe the people and things of Holland; the landscape painters were without number. *Van Goyen* (1596-1656) painted water and sky; *Van de Velde* (1635-1672) the sea; *Wynants* (about 1625-about 1682) forests; *Ruysdael* (1628-1682) gave to the landscape of the North a noble melancholy inherent in his own genius. *Hobbema* (1638-1709) painted the pleasant mills of Guelders; *Cuyp* (1620-1691), *Potter* (1625-1654) horses and ruminating cattle. Portrait painters were busy in immortalizing the burghers so proud of their wealth and their independence, conquered at the sword's point; *Mierevelt* (1567-1641) is rather tame and sober, but *Hals* (1580-1666) of Haarlem, is a marvellous executant, with great freedom of hand and a hearty point of view; and the art collections and museums are full of portraits by *Van der Helst* (1613-1670), *de Bray*, *Bol*, etc. Others depicted on a small scale intimate scenes of Dutch life; some like *Brauwer* (1606-1638), *Van Ostade* (1610-1685), *Jan Steen* (1626?-1679), take one chiefly into pothouses; others—*Maes*, *Brekenlenkam*,—into humble interiors; others again, *Ver Meer de Delft* (1632-1675), *Metsu* (about 1630-1667), *Terburg* (1617-1681), *Peter de Hooch* (1630-about 1677), *Gerard Dow* (1613-1675) show us the untroubled life of the well-to-do. One might reproach the Dutch school with the even level of its inspiration limited to the unending portrayal of daily life, were it not for the work of Rembrandt (1606-1669) who created out of the clouds and shadows of the North a world of mystery and pathos, where reality and dreams intermingle. Rembrandt stands apart

in nis genius. The Dutch school, after three generations, ended in insignificant work, full of a cold attention to minuteness.

18. France in the XVIIth century Seventeenth century France is pictured in the work of its painters. In the first half of the century the direction of their development is still uncertain ; some, like *Vouet* (1590-1649), carry on the School of Fontainebleau ; *Le Sueur* (1617-1655) paints religious pictures with sincerity ; the brothers *Le Nain* are naturalists as truthful as the Dutchmen ; *Valentin* (1591-1634) is a thorough follower of Caravaggio ; *Bourdon* (1616-1671) paints imitations of Teniers or Poussin ; *Philippe de Champaigne* (1602-1674), bringing with him his Flemish naturalism, borrows something from the French intellectual point of view. But it is *Poussin* (1594-1665) who finally dominates this period ; seizing and fixing the classical spirit, through his passion for the antique, both its art and its history, through his genius for composition, and his care for ideas and intellectual clarity. *Claude Lorrain* (1600-1682) sends from Italy pictures bathed in the soft light of the Mediterranean. In the second half of the century painting, like the other arts, becomes subject to the King. *Mignard* (1612-1695) is the fashionable portrait painter, while *Le Brun* (1619-1690) organizes the decoration of the Louvre, and later that of Versailles ; in the large band of artists who worked under him, some are men of great skill, like the Fleming *Van der Meulen* (1634-1690). The artistic doctrine taught by Le Brun was rather abstract ; at the end of the century, painters turned from his ideas, preferring Rubens' brilliant naturalism to the intellectual painting of the schools. *Largillière* (1656-1746) and *Rigaud* (1659-1743), excellent portrait painters, owe more to Rubens and Van Dyck than to Le Brun and Poussin, while *Desportes* (1661-1743), the animal painter, revives the Snyders tradition.

19. England in the XVIIIth century. It is only in the XVIIIth century that England first appears in the history of painting; till then the King and the nobles had invited the best painters from the Continent : Ant. Mor, Holbein and Van Dyck. In the XVIIIth century the seed sown by Van Dyck at last bore fruit, and native portrait painters arose. *Reynolds* (1723-1792), not content with studying the Flemings, discovered some of the secrets of Titian and Correggio ; *Gainsborough* (1727-1788), who greatly admired Van Dyck, gives to his sitters a tender melancholy. *Romney* (1734-1802), *Raeburn* (1756-1823), *Hoppner* (1758-1860), *Lawrence* (1769-1830), made great play with handling, and contrasts of light and dark, the better to bring out the dazzling complexions of their fair sitters. They all knew how to put on canvas that distinction of high breeding, for which Van Dyck before them had such an unerring eye. A few of these painters, for instance Gainsborough, are landscape painters also. *Constable* (1776-1837) rendered admirably the fresh greens of the English

countryside. *Turner* (1775-1851) is a visionary, an imaginative, who joins the dazzling light of Claude Lorrain to the mists of the North.

20. France in the XVIIIth century. In the XVIIIth century painting passed from the service of the King to the service of the fashionable world of Paris. From this time the changes of society and taste may be followed in the work of the painters. During the old age of Louis XIV, *Watteau* (1684-1721) in paintings deliciously rich and full of spirit, and perfectly in tune with the lively and sensual society of the time, throws with his delicate fancy a veil of poetry over the gallant adventures of the Regency. *Pater* (1695-1736) and *Lancret* (1690-1743) almost copied him. Under Louis XV, the pompous mythology of Le Brun becomes dainty and amorous in the hands of *Boucher* (1703-1770), *Natoire* (1700-1777) ; several portrait painters keep alive for us the life of the Court, as Rigaud and *Nattier*, or the life of the town—Largillière, the pastellist *La Tour* (1704-1788)—in portraits from which the intelligence of the XVIIIth century looks forth. *Chardin* (1699-1779) recounts with homely poetry the happy life of the middle classes that have no history. In the second half of the century, on the eve of the Revolution, art becomes full of sensibility, without losing its licentiousness, as in *Greuze* (1725-1805) or *Fragonard* (1732-1806), whose painting astounds by its dash and brilliance ; *J. Vernet, Hubert Robert* (1733-1806) depict shipwrecks and ruins ; *Mme Vigée-Lebrun* (1755-1842) painted sentimental figures. Then suddenly David, austere and grave, puts an end to all the sentimental fancies of the old regime.

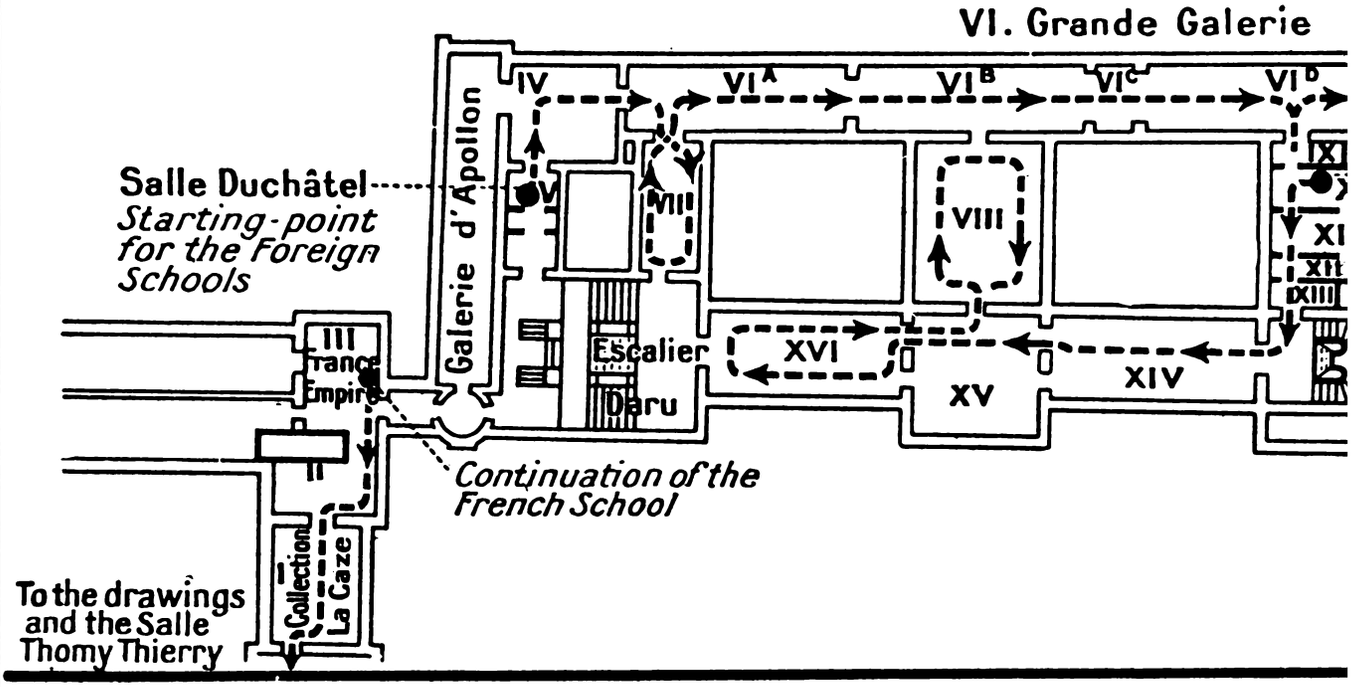
21. The School of David *David* (1748-1825) ruled during the periods of the Revolution and the Empire. His ambition was to recreate the world of antiquity, from the statues that have come down to us and the writings of Plutarch. Occasionally the Convention and Napoleon brought him back to contemporary events. Amongst his pupils and contemporaries some, like *Guérin* (1774-1833), outdid him, while *Gérard* (1770-1837) is saved by his good portraits, and *Girodet* (1767-1824) already shows leanings towards Romanticism. Two painters, *Prudhon* (1758-1823) and *Gros* (1771-1835), escaped the influence of this artificial art. Prudhon is the poet of melancholy and voluptuousness ; Gros sings the epic of Napoleon. Below these ambitious masters existed a school of little naturalists, Dutch in manner, like *Boilly* (1761-1845), who have left amusing pictures of their time.

22. Romantic Period. The sentimental revolution which created the romantic movement, entirely upset painting. David, who had infected art with his ambitious idealisations, had left its methods and processes much impoverished. Reaction was violent against his successors. *Géricault* (1791-1824), first, a vigorous naturalist ; then *Delacroix* (1798-1863), the "grand romantic" of painting,

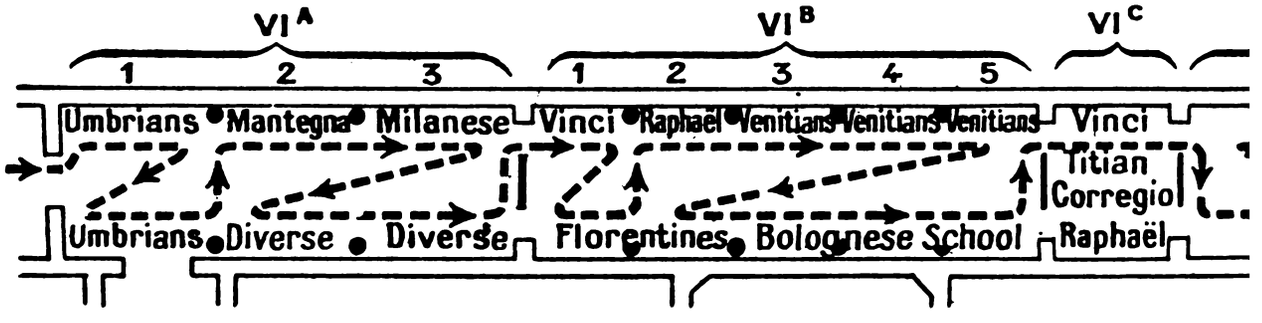
forcing the medium to express his impetuous sensations, in colour which has a passionate lyricism. The Romantics loved the Middle Ages, which affect the work of Delacroix, *Devéria* (1805-1865), *Delaroche* (1797-1856), *Isabey* (1804-1886) ; they loved oriental colour, which recurs from Delacroix to *Henri Regnault* (1843-1871) ; they admired Napoleon , whom we find in *Horace Vernet* (1789-1863). Against Romanticism, lyrical and personal, arose *Ingres* (1780-1867), who upheld the doctrine of ideal beauty and serenity. A marvellous draughtsman, he has left some portraits of great purity and clearness of style, and compositions rather lacking in life despite the cadence of the lines. *Flandrin* (1809-1864) was his best pupil. Yet the painters were not entirely divided into two camps ; the majority swung, undecided, between the rival doctrines : *Couture* (1815-1879), *Chassériau* (1819-1856).

23. Landscape Painters of 1830. The Romantics also studied nature keenly, and it is their generation that are the founders of modern landscape. Beginning in the XVIIIth century with landscapes that were " arranged, " they set themselves face to face with nature, and soon produced representations of sky and trees that were really true to life. *Corot* (1796-1875), during his long career, studied particularly light, looking for delicate and tender effects in Umbria, as in the country round Paris. A group of painters settled by the Forest of Fontainebleau and studied its changing aspects. *Rousseau* (1812-1867) painted its ancient oaks, *Diaz* (1809-1876) fairylike effects of light under the trees. *Dupré* (1812-1889) thinks more of large decorative effect ; *Daubigny* (1817-1878) paints the fresh green valleys, *Troyon* (1810-1865) cattle, *Ch. Jacque* sheep, and *Millet* (1814-1875) tells in pictures full of melancholy the life struggle of the peasant with the soil. This fine school brought painting back to nature. In *Courbet* and *Manet*, of whom there are examples in the Louvre, one can see the first steps of pure naturalism, and follow its development in the Impressionist paintings of the Camondo collection.

GENERAL PLAN OF THE PICTURE-GALLERIES



GRANDE GALERIE



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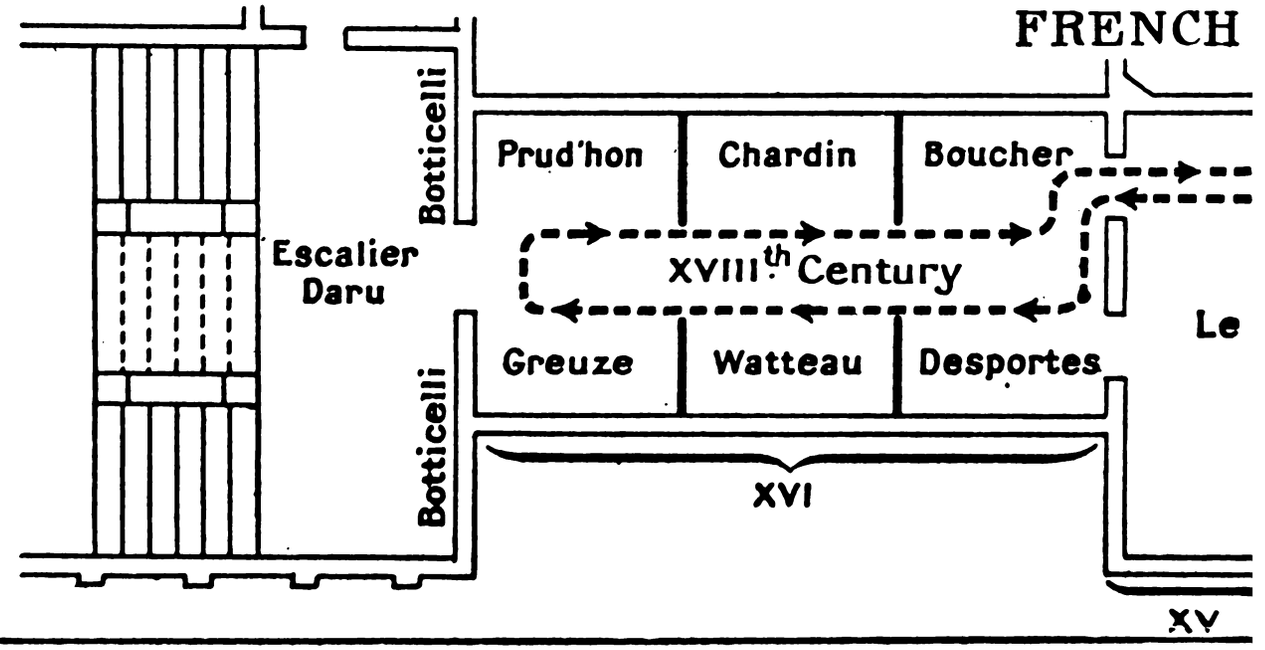
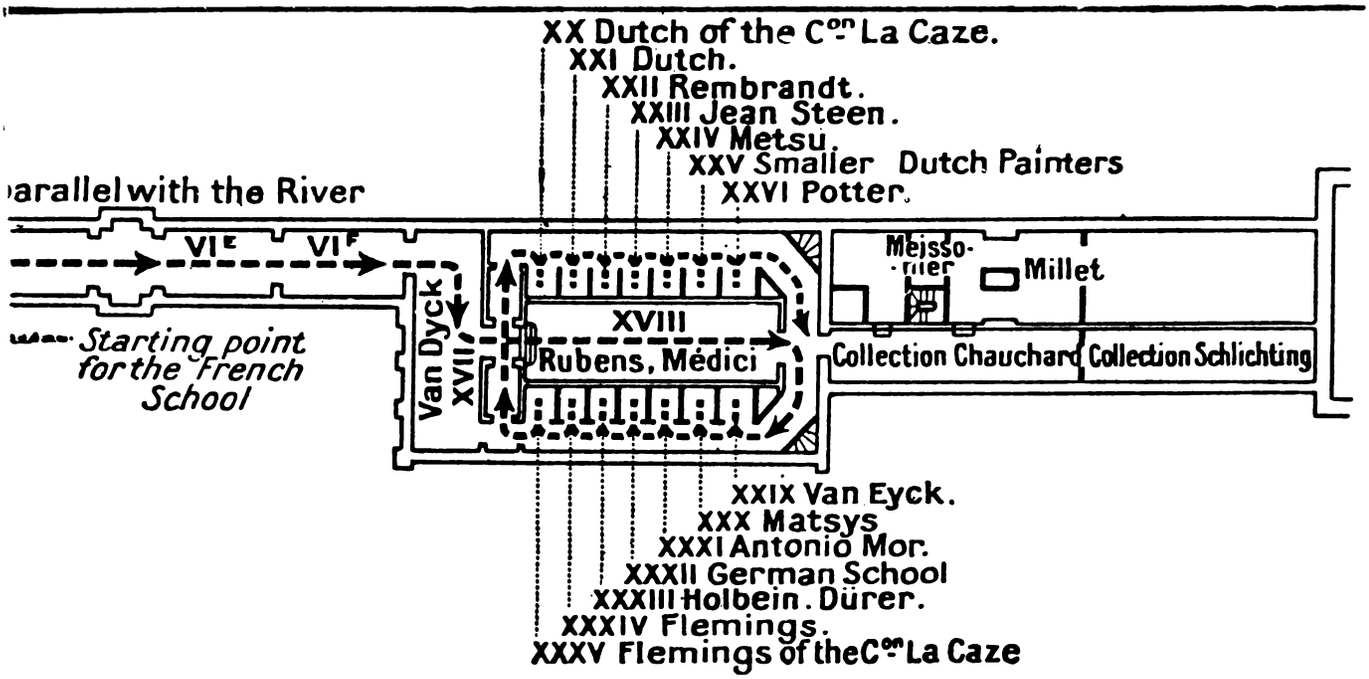
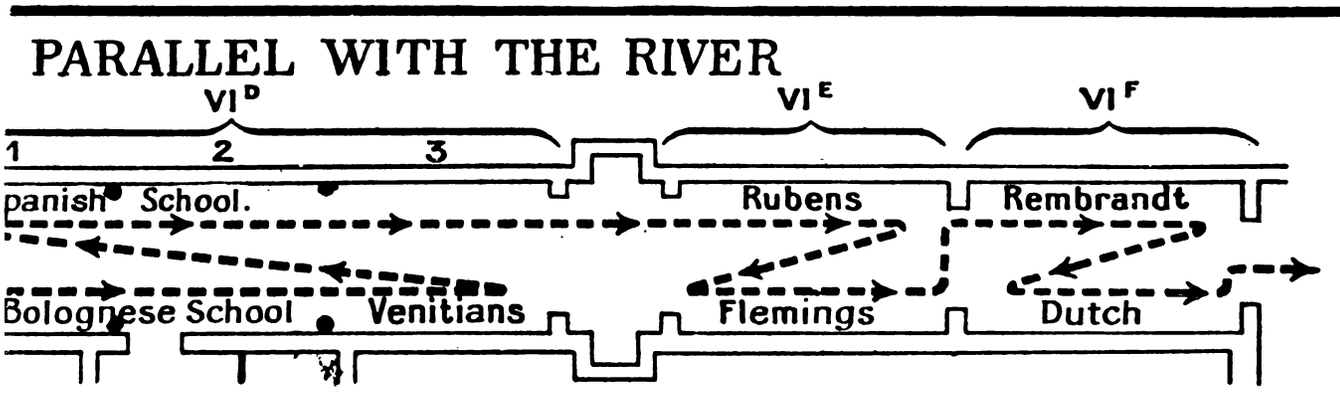



XX Dutch of the Cᵒⁿ La Caze.
XXI Dutch.
XXII Rembrandt.
XXIII Jean Steen.
XXIV Metsu.
XXV Smaller Dutch Painters
XXVI Potter.
arallel with the River
VI E
VI F
Starting point for the French School
Van Dyck
XVII
XVIII
Rubens, Médici
Meisso-nier
Millet
Collection Chauchard
Collection Schlichting
XXIX Van Eyck.
XXX Matsys
XXXI Antonio Mor.
XXXII German School
XXXIII Holbein. Dürer.
XXXIV Flemings.
XXXV Flemings of the Cᵒⁿ La Caze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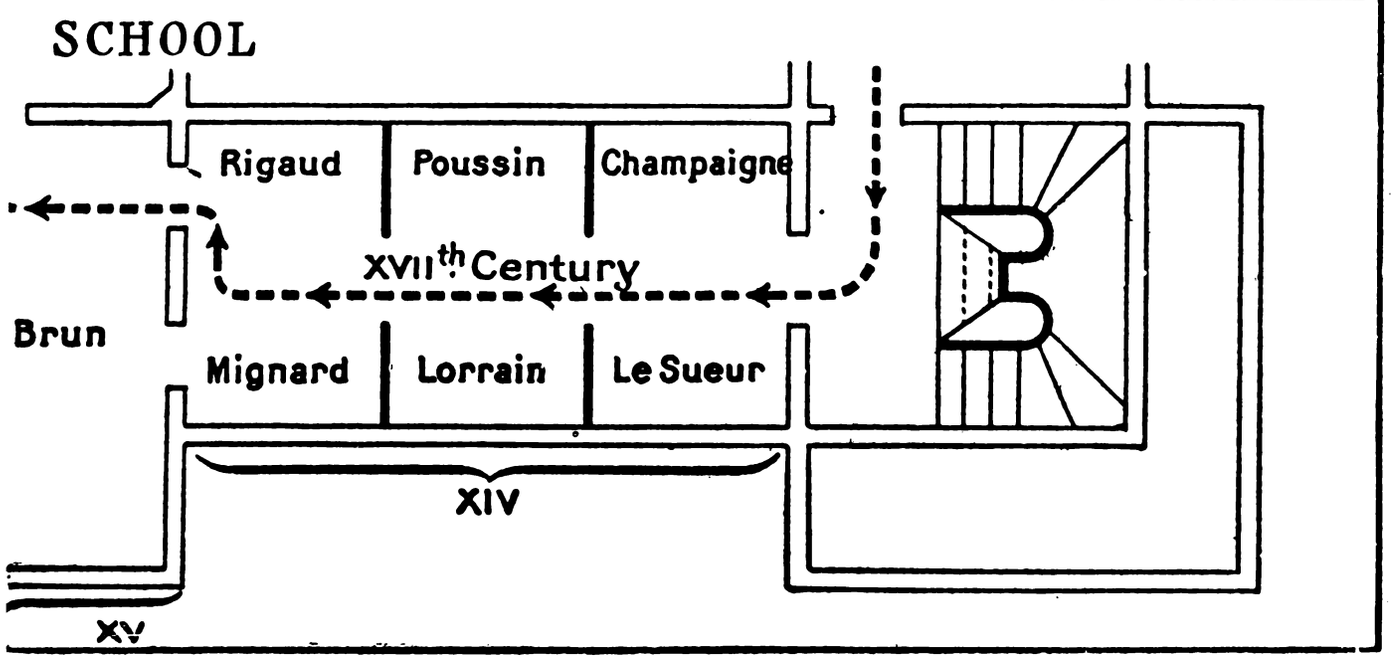

SCHOOL
Rigaud
Poussin
Champaigne
XVII th Century
Brun
Mignard
Lorrain
Le Sueur
XIV
XV

TO THE READER

THIS book attempts in a small compass to be useful without being tiresome, to show you the pictures without interfering with your seeing them, to be a guide to you at the Louvre, and to be read at home and refresh your memory.

The following itinerary is suggested :

I. Start from the Salle Duchâtel and the Salon Carré, stroll down the Grande Galerie, which lies along the bank of the river, as far as the end of the Rubens Gallery ; this will take you in turn through the Italian, Spanish Flemish and Dutch schools (rooms 5, 4, 7, 6, 17, 18, 28 to 35, 19 to 26).

II. In returning, take the side galleries, working through the development of French painting in rooms 10, 11, 12, 13, 14, 15, 16, 8, 3, 2, 1. The La Caze, Thomy-Thiery, Chauchard, Camondo, Schlichting, Arconati-Visconti collections do not come into this chronological "circular trip." They should be taken at the end of the tour. The La Caze Gallery is especially representative of XVIIIth century French art ; the Thomy-Thiery, Chauchard and Camondo collections are confined to French XIXth century work.

AT the entry to each gallery we give a brief notice of the school it contains, with references back to the Historical Summary, to allow the visitor to place it in its proper historical relation.

WITH few exceptions, the pictures are given in the order in which they are hung, with short commentaries. Such commentaries must not be taken as final judgments. Real judgments can never be terse, involving as they must a great deal of preliminary discussion. Such cursory notes are merely intended as pointers, and to stimulate interest.

THE more important pictures are starred to allow visitors whose time is limited to pass from one to another without delay.

A double star means that the picture is reproduced. The reproductions are placed immediately after the introduction to each gallery. Each reproduction has a commentary alongside, though the larger share of space is given to the reproductions, which is but reasonable, since a guide's duty is to efface himself before the masterpieces he is there to show.

THE alphabetical index is a sort of summary catalogue of the pictures possessed by the Louvre. It contains, no doubt, not quite all the pictures in the official catalogue, but then in this it resembles the Louvre itself.

PAINTING

FOREIGN SCHOOLS

SALLE V

SALLE DUCHATEL

THIS room is called after the Comtesse Duchâtel who presented to the Louvre the four masterpieces which hang in the four corners :

To the right.—✱✱2026. **Memling. Virgin and Donors.** (*p. 20*).—*To the left.*—✱✱ 422. **Ingres. La Source** (*p. 20*).—1359 and following. **Luini**. Five frescoes of which only the two lower are by his own hand, the **Nativity** and the **Adoration of the Shepherds**. How admirable are the repose of attitude, the gentleness of expression, and the tenderness of colouring of this art, refined through the influence of Leonardo da Vinci! The upper frescoes—the **Annunciation,** the **Dead Christ, Curius Dentatus**, are by pupils. It is a pity that there are so few frescoes in our picture galleries, for these mural compositions illustrate much better, than the panel pictures, the vigorous growth of Italian painting.—421. **Ingres. Œdipus and the Sphinx**. A work of his youth; sent from Rome. Though it shows the influence of David, Ingres' own originality is already visible in the flow and precision of the drawing.—✱2480-2481. **Ant. Moro. Portraits**. Perhaps by Adr. Key, by whom there are two signed portraits identical in style in the Antwerp Museum. These Flemings of the XVIth century succeeded in raising the Flemish manner to the height of Italian eloquence. Their painting retains its precision and enamel like brilliancy, while the figures have lost the cramped attitudes of the XVth century panels.

SALLE IV

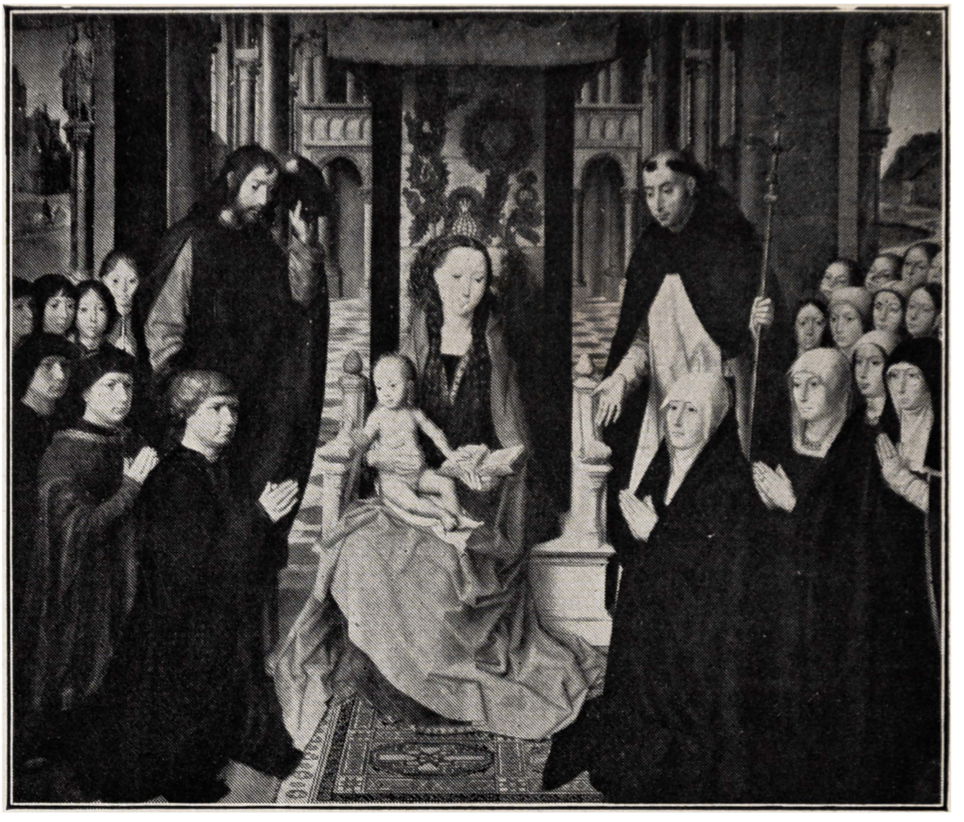
SALON CARRÉ

ITALIANS OF THE XVIth *CENTURY*

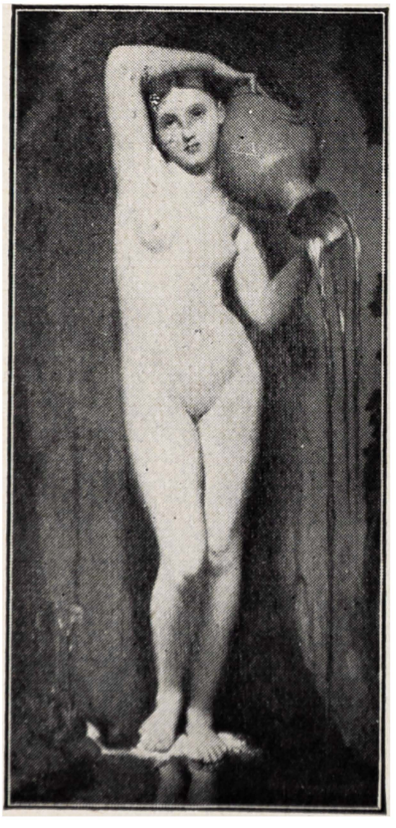
THE Salon Carré of the Louvre used to be reserved, like the Tribuna at the Uffizi in Florence, for supreme masterpieces from any school. Such a conception has gradually lost favour, and many of the pictures have been sent back to their respective schools. To-day, the Salon Carré is devoted to Venetian art. It is the only gallery capable of holding Veronese's "Feast at Cana of Galilee," one of the largest paintings in the world. And doubtless the necessity of keeping this Veronese there led to the room becoming Venetian. A few other pictures, to fill up, have slipped in, chiefly Bolognese. (See Historical Summary, 6 and 7.)

2026.—Memling.

The Virgin with the Donors.



To the right, Saint Dominic is presenting to the Virgin the donatress and the twelve daughters; to the left, Saint James presents the donor and seven sons. The donor is Jacques Floreins, a rich merchant of Bruges, with his wife and nineteen children. The Virgin and Child receive this numerous family with kindness. Memling's Virgin is readily recognizable, with her high narrow forehead, her long and girlish face, and her gentle and slightly sad expression. Painting was becoming more tender and softer towards the end of the XVth century.



422.—Ingres.—*La Source. (The Spring.)*

Signed and dated: 1856.

This picture was only taken up and finished when the painter was 75 years old. It was originally just a study of a female torso done during his first visit to Italy; it hung for years in his studio, attracting deserved admiration; admiration with a sting in it however, for Ingres was tired of being reminded that he had had real talent in his early days. And so in 1856 he set to work to make a picture of it. He simply copied a Jean Goujon nymph from the Fountain of the Innocents. He painted in a face, the right arm which holds the pot, feet, rocks, water, and other accessories to justify his title. There is a lack of connection between the head and the body. It is the torso which is so admirable, with its rounded fulness and modelling so subtle as to produce the illusion of palpitating life; such solidity and simplicity recall the best antiques, while the over-refined elegance is truly modern. The face and the arm with its rather feeble action belong to a class of beauty more pretty and less serene. The eyes full of wonder, the half-open mouth, like a flower, well express the charm and innocence of youth and virginity; a type of beauty, almost expressionless through sheer innocence, of which he has left another example in the picture of "la belle Zélie" against a luminous sky in the Rouen Museum. The sinuous lines of the raised arm, the supple body, and the half bent leg are typical of Ingres, who always sought for grace of contour. The line draughtsman declares himself in every detail, including the streams of water which he must have studied at a running tap. He makes little effort to create a natural setting or to make her part of her surroundings through sympathy of tone and colour. She must have her appropriate rocky grotto, running water, and at least a hint of the stream of which she is the source, but this part of the picture did not interest him at all. Still the incomparable torso is one of his happiest inspirations, for in it the vibration of life is not lost, as it is sometimes in his work, under the impeccability of the form. (Phot. Hachette.)

1118.—Correggio.—*Antiope.*

THIS *picture passed through the collections of the Duke of Mantua, Charles the First of England, and the banker Jabach, before coming into Louis XIV's possession. It was only lately that they took to dubbing pictures of this type with such titles as "Jupiter and Antiope." The old inventories were satisfied with "Nymph and Satyr." The discovery of the subject of the picture as the adventure of Jupiter and Antiope is due to a confusion, to the transformation of the myth in modern art. Neither ancient poetry nor art would have conceived of Jupiter taking the form of a Satyr to surprise a sleeping woman. Correggio has simply followed an engraving of the "Dream of Polyphilus" in which we see a Satyr arranging a drapery to protect Venus as she lies asleep. Venus is here accompanied by Cupid. In his search for supple curves, Correggio may appear to get his drawing distorted. He is next to Michael Angelo in the daring with which he bends and twists the human figure. He has twisted the goddess' spine and given her an attitude which no model could have taken. Her pose is even too pretty to be comfortable. Note the charming delicacy in the details of the face, the feet, the hands, such as Correggio alone can give. The colour has not the gold warmth of the Venetians, the flesh being more transparent and less robust.* (Phot. Hachette.)

1587.—Titian.—*Jupiter and Antiope.*

ACCIDENTS, *fire, retouching, even the complete re-painting of parts by Coypel in the XVIIIth century, have been unable to destroy its incomparable poetry. Do not overlook Actæon in the background, changed into a stag and being devoured by his hounds, which the huntsmen try in vain to hold and to call off. There are two distinct motifs in the picture: the one Diana's nymphs and their often over-rude companions, the Satyrs; the other, the story of Actæon's hunting. No Antiope here either. Titian has used for one of his nymphs a Venus which he painted in his youth.*

1192.—Veronese.—*Supper at Cana of Galilee.*

Painted in 1563 for the Convent of St. George the Greater at Venice.

His favourite subject: a feast: a scene from the Old or New Testament, used as was habitual to him, chiefly as a pretext for grouping richly dressed patricians among buildings of marble, under a luminous sky. The architectural setting is not so much Venetian, as a decorative fancy inspired by the palaces either actually built or planned by Palladio at Vicenza. Veronese has put some contemporary portraits into the scene. Not that you will find among these grandees Francis I, Charles V, or other historical personages, dead long before and of whom he never even thought. But you may recognize Veronese himself in yellow, and Titian in deep red in the foreground group of musicians. The busy serving-men who tell dark against the sky, is a new effect in painting which we shall see much used and developed by Tiepolo. (Phot. Hachette.)

1464.—Tintoret.
Susannah.

It is difficult to appreciate Tintoret at the Louvre. Yet this composition is all his own in the placing of the large figure so daringly to the left; and in its execution so bold with incorrectnesses of drawing allowed to pass in the heat of improvisation; the maid too has a small head on an over-long body. Tintoret simplified and lost some of the intensity of Titian's colour; still, there are Venetian reflections to be found in his opaque shadows.

1498.—Raphaël.—"*Holy Family of Françis I,*" *so-called.*

Signed: RAPHAEL URBINAS PINGEBAT. MDXVIII. ROMAE.

AT *this time Raphael was overburdened with work, and often obliged to have recourse to collaboration. The picture was commissioned by Leo X as a present to Francis I. By comparing it with the "Belle Jardinière," of twelve years earlier which is also in the Louvre, one sees how his manner has completely changed. Instead of a young Umbrian girl, we have a robust figure with rather heavy shadows. His power of drawing attitudes is now marvellous. The angel casting flowers recurs in the Feast of the Gods of the Farnesina Palace. So prodigious was Raphael's influence, that all the figures, even the insignificant St. Joseph, became stock figures in religious painting.* (Phot. Hachette.)

1196.—Veronese.—*The Supper at Emmaüs.*

Signed.

VERONESE'S *people are not sitting down to eat, like Jordaens', but are there to show their fine clothes and appurtenances. There is nothing left of course of the lowly story of the New Testament. It is just a feast for the eyes.* (Phot. Hachette.)

1584.—Titian.—*The Entombment.* *Painted about 1525.*

ALL *the heads turn towards Christ, whose face the painter has bathed in shadow. The body and grave-cloth alone catch the light of the setting sun. Despair is lost in beauty.* (Phot. Alinari.)

1193.—Veronese.—*The Supper at the House of Simon, the Pharisee.*

A *typical Veronese composition; figures telling dark against pale buildings and cool light. The better to make use of this effect, Veronese has put his horizon line abnormally low.*

To the left, on leaving the Salle Duchâtel.—✱✱1118. **Correggio. Antiope** *(p. 21).*—1454. **Guido Reni. Dejanira and Nessus.** The four upper pictures in the four corner panels of the gallery belong to the same series of pictures on the story of Hercules by Guido Reni. They show how the Bolognese school of the XVIIth century wished to attain the plastic beauty of antique statuary. Nessus is rather vigourless.—✱✱ 1587. **Titian. Antiope** *(p. 21).*—✱1198. **Veronese. Jupiter destroying the Vices.** Ceiling painting from the Doges' Palace. The muscular forms are developed and the attitudes violent like Michael Angelo's; the figures tell dark on a light sky. This cool light is a particularity of Veronese's pictures.—1149. **Barocci. The Circumcision.** A transition from Correggio to the Bolognese; colour tender, but washy.—✱1504. **Raphael. St. Michael crushing Satan.** Painted in 1518, two years before the artist's death, and offered to Francis I, Grand Master of the Order of St. Michael. The painter had already treated this subject in 1500 *(p. 59)*. How far he has travelled since that date! It is always the same archangel, but he his now a vigorous athlete, with the head of Apollo. There is a fine swoop in his attitude, but the colour is heavy—perhaps due to Giulio Romano.—1457. **Guido Reni. Hercules and the Hydra.**—✱1581. **Titian. The Supper at Emmaüs.** A fine harmony of colour, and balanced composition. In the richness of the setting and the introduction of Venetians into a Bible subject, Titian prepares the way for Veronese. The grandee on the left is Frederic II, Duc of Mantua; the Cardinal on the right his brother, and the young page his son—✱1219. **Annibale Carrachi. The Apparition of the Virgin to St. Catherine and St. Luke.** In this picture by one of the founders of electicism, notice the imitation of Correggio in the Virgin and angels, and below, the imitation of the Venetians; St. Catherine is the offspring of Veronese.—✱✱ 1192. **Veronese. Feast at Cana of Galilee** *(p. 22).*—✱✱ 1464. **Tintoret. Susannah** *(p. 22).*—1143. **Guercino. Virgin and Saints of Modena.** Bolognese School. —✱1583. **Titian. Christ crowned with thorns.** Titian's last manner, when his art is becoming more full of pathos; he had great admiration for Michael Angelo's athletic figures; note the influence of the Laocoon, of which he had a cast in his studio. Hence this agitation and this violence. His colour still keeps its passionate brilliancy.—1418. **Giulio Romano. Nativity.** Black shadows, heavy forms. Notice the introduction of St. Longinus, patron Saint of Mantua.—✱✱ 1196. **Veronese. Supper at Emmaüs** *(p. 23).* —✱ 1197. **Veronese. St. Mark crowning the Virtues.** A ceilling panel from the Doges' Palace. How luminous the sky is, we should see better if the picture were in its right position, on a ceilling, framed in deep woodwork.—✱✱1498. **Raphael. The Virgin "of François I"** *(p. 23).*—✱✱1584. **Titian. Entombment** *(p. 24).*—1189. **Veronese. Esther before Ahasuerus**; composition in a violet key; a picture without his usual light sky.—✱✱ 1193. **Veronese. The Supper at the house of Simon the Pharisee.** How simply and successfully Veronese has used the symmetry of the architecture to connect the figures spread out in a line! Figures clothed in warm colours, relieved against white buildings and a green sky: Veronese's own particular effect, to which his huge compositions owe a great deal of their clearness and freshness *(p. 24).*—1188. **Veronese. Susannah and the Elders.** Notice how Veronese prefers broken to bright colour. *Now enter the Long Gallery and turn immediately to the right, into the room called "La Galerie de Sept Mètres."*

SALLE VII

GALERIE DE SEPT MÈTRES

CIMABUE, GIOTTO, SIENESE, FLORENTINES OF XVTH *CENTURY*

THE "Gallery of Seven Metres," consecrated to *Italian Primitives*, allows us to get a general idea of the XIVth and XVth centuries, from Cimabue to Leonardo da Vinci. It is a chapter in the general history of art of capital importance, for we are watching modern painting in the making, from its Byzantine beginnings, in Cimabue's Madonna, to the work of da Vinci;

from the painter trying awkwardly enough to put some of his personal feeling into his religious illustrations, down to him who seems to comprehend human thought in his subtle drawing. Neither the Louvre, nor any other museum in the world can give a complete idea of the artistic activity and technical progress of this period ; for its art was fresco, and picture galleries are made for showing only paintings on wood or canvas. Still the Louvre possesses a certain number of frescoes : three are on the landing at the top of the Escalier Daru : one by *Fra Angelico*, much injured ; two by *Botticelli*, one at least a masterpiece (p. 32) ; one by *Raphael* in the Gallery of Seven Metres, over the entrance ; several others, by *Luini*, in the Salle Duchâtel. To understand Italian painting, is to remember that it was primarily fresco painting, the covering of the walls of churches, monasteries and palaces with large decorations, which necessarily compelled painters to cultivate facility and rapidity in production, with breadth of vision, clearness of composition, and simplification of both form and colour.

On the other hand, most of the panel pictures exhibited, especially those of the XIVth century, are anonymous, and difficult to place chronologically and geographically. These little paintings, however unpretentious and mediocre, still give us—even in a picture gallery—some of the exquisite poetry of their places of origin. Really to value this handful of little pictures at their true worth, you must remind yourself that two centuries separate Cimabue's and Botticelli's Madonnas. The XIVth century is represented by *Cimabue's* Virgin and Angels, some little panels of the School of *Giotto*, some of the *Sienese School*, of which one is by *Simone Memmi*.

The XVth century, except for the absence of examples of the important work of *Gentile da Fabriano* and *Pisanello*, is sufficiently well represented for us to follow the development of Florentine art. In *Paolo Uccello* we see the first tentative efforts at naturalistic and learned drawing, while in *Fra Angelico* we admire the last blossom of idealistic art. Then *Filippo Lippi*, *Botticelli*, *Ghirlandajo* add little by little to the art of drawing a flexibility and certainty which leaves nothing more to acquire. (See Historical Summary, 3 and 4).

Left corner.—✱1383. **Simone Martini. The Ascent to Calvary**. The most precious of the group of Sienese pictures. Brilliant colours, passionate attitudes; a certain contempt for perspective.—1622. **Taddeo di Bartolo. Calvary.** At the foot of the cross is St. Francis. The gesture of Mary Magdalen raising her arms, occurs very frequentely in XIVth century painting.—1620. **Duccio** (school of). **Virgin and Child.** The Virgin takes us back to the archaic Byzantine type of Cimabue and Duccio.—1151. **Bartolo di Maestro Fredi. Presentation in the Temple.** The Sienese style shows in the precise architecture, the flowing robes, the curves of certain figures, and the archaic type of the beards.—*1st panel*: 1624. **School of Siena. St. Jerome.** Fragment of side panel of an altar piece.—1666. **School of Siena. Virgin and Child.**—1664. **Florentine School. The Marriage of St. Catherine.** Giottesque Virgin; the pretty saint is of a later type.—1665. **School of Pietro Lorenzetti. Calvary.** Sienese illumination, soft colouring, fair heads ; the soldiers still Byzantine.—1665. **Bernardo Daddi** (attr. to). **Calvary.** Curious composition with superposition of figures, as in the frescoes of the Spanish Chapel at Florence. —✱1667. **Bernardo Daddi** (attr. to). **Nativity, Virgin in Glory, Calvary**; a curious triptyque executed by a painter, who certainly admired the Giottos at Padua; this pastoral Nativity is very reminiscent of him, in its angels, shepherds, sheep, and in the weeping figures in the Calvary who have the grimace of mouth and eye peculiar to Giotto.—n.n. **Lorenzo Veneziano. Virgin and Child.** Signed and dated 1372.—✱✱1260. **Cimabue. Virgin and Angels** *(p. 30)*.—✱1302. **Agnolo Gaddi, Herod's Feast.** Predella, death of St. Jean, Golgotha, episode in the life of St James the Greater; very instructive little com-

positions, they show how Giottos followers lost their way, when he was not there to guide them. The composition on the left is nothing but a reduction of the Giotto at Santa Croce at Florence; how solid and well constructed it is! The other compositions how unorganised and confused !—1541. **Venetian School** (so called "Master f the Sacristy of the Cathedral of Pirano"). **Virgin and Child.** Virgin very Byzantine. Dated 1354.—1563. **Turino Vanni. Virgin and Child,** with Angels. Signed. Are very like Orcagna's figures, with the hardness of pupil's work.—1152. **Lippo Memmi** (attr. t). **St. Peter.** Still Byzantine in style.—*2nd panel* :—1621. **Ambrogio Lorenzetti** (sch ol of). **Virgin and Child.** —*To the left*, Magdalen and St. Nicholas ;—*to the right*, St. Catherine of Siena and St. Peter.—*Below*, Eve and the serpent. Woman through whom humanity is both lost and saved.—1316. **Niccolo di Pietro Gerini. Virgin and Child.** Typically Giottesque in its solidity.—1348a. **Don Lorenzo Monaco.** Dated: 1408. **Christ in the Garden of Olives; the Holy Women at the Tomb**, which they find empty. It is interesting to compare these long, weak figures with those of the contemporary miniaturists of the North. —✱1301. **Bernardo Daddi. Annunciation.** Still very faithful to Giotto's style, in the tiny architecture, the rather heavily robust figures, and the sharpness of the contours. The colour, clear and brilliant, has entirely escaped from the sad Byzantine key. But why two angels? Behind Gabriel, is it the Archangel Michael of the second annunciation?—1625. **School of Siena. St. Peter and St. Paul.** Figures still Byzantine.—✱1348. **Lorenzo Monaco** (school of Don). **St. Agnes, St. Lawrence, St. Margaret.** Triptyque in washed out colours, with figures of Sienese grace and elegance.—*To the left*, not St. Agnes as is often said, but San Sano, that is St. Ansanus, one of the patron saints of Siena; the lamb is a clumsy addition; *in the middle*: St. Lawrence; *to the right* : St. Margaret.—1314. **Gherardo Starnina. Virgin and Child,** with Saints. Certain figures have the delicate preciousness of Sienese figures.—1623. **Nicolo di Pietro Gerini. Coronation of the Virgin.** Her gentleness makes us think of Orcagna's type.—✱✱1312. **Giotto. St. Francis** *(p.30)*. —1313. **School of Pisa. Burial of St. Bernard.** It is Giotto's death of St. Francis in the Santa Croce at Florence, repeated by a mediocre pupil.—1639. **Justus of Ghent. Ptolemy.** The Louvre possesses thirteen portraits by the same hand, from the Palace of the Dukes of Urbino. They are doubtless by one of the imported Flemings, perhaps by Justus of Ghent. Raphael saw them in his youth and drew them. He did not forget them, and most of them are to be found in his School of Athens, his Parnassus, or the Dispute of the Holy Sacrament. Ptolemy who is here seen with a globe of the Heavens, appears in the School of Athens with the same accessory. —✱1129. 1128. 1130. 1131. 1132. **Sano di Pietro. Episodes in the Life of St. Jerome,** by the "Angelico of Siena." An ingenuously conceived story, full of charming and intimate details, by a miniaturist. Notice particularly the episode of the lion; the fear of the monks; the black and white architecture of a painter accustomed to see the cathedral at Siena. **St. Jerome in the desert; St. Jerome's dream.** He dreams that he is being whipped for having enjoyed reading Cicero. **The Story of the lion** taken care of by St. Jerome, and that compels the merchants to return an ass that they have stolen; **Death of St. Jerome,** he appears to St. Augustin. **Apparition of St. Jerome** to St. Augustin and Sulpicius Severus.—1294. **Fra Angelico. The Resurrection.** Has a strong look of Angelico, but it is pretty poor work.—1315. **Don Lorenzo Monaco. Virgin nursing the Child :** Sienese preciosity.—1628. **Justus of Ghent. Vittorino da Feltre.**—1317. **Pietro Lorenzetti** (sch ol of). ("The Master," so called, "of Saintly Humility"). **Birth of St. John the Baptist**; according to the Golden Legend, the Virgin helped Elizabeth at the birth of St. John.—*3rd panel*: 1659a. **Giovanni di Paolo. Entry of Gregory the Great,** into the Castle of St. Angelo. During a procession on its way to pray for the cessation of the plague, he sees the Archangel Michael replacing his sword in the scabbard.—✱1272. **Paolo Uccello, Portraits** of Giotto, Donatello, Paolo Uccello, Brunelleschi, Manetti. The first alone is imaginary; the others certainly real likenesses, solidly constructed.—n.n. **Giovanni da Santo Stefano da Ponte.** The Entrance of Heraclius into Jerusalem. For humility's sake he will not enter to seek the true cross, until he has put off his Emperor's robes.—1280. **Venetian School. Life of the Virgin.** Twelve subjects in four frames. (See also 1281, 1282, 1283). These little paintings, almost suspiciously well preserved, are very difficult of attribution : 1. The Angel and Joachim; 2. Birth of the Virgin; 3. The consecration in the Temple. —1630. **Justus of Ghent. Dante** (*see above*, Justus of Ghent, No. 1639).—1281. **Venetian School** (*see above*, No. 1280). **Life of the Virgin** : 1. The Presentation of the Virgin; 2. St. Joseph and the High Priest ; 3. Marriage of the Virgin.—✱1273. **Paolo Uccello. Battle.**

Despite the injured state of the painting the draughtsman's preoccupation with form in space is not to be overlooked. The men and horses are as stiff as wooden figures; their violence is unreal; but they are correctly placed in depth, and not one upon the other, in the Giottesque manner; foreshortenings rather forced; a daring and powerful work, with admirable heads in it.—✱✱ 1278. **Gentile da Fabriano. The Presentation in the Temple** *(p. 31)*.—✱✱ 1422[a]. **Pisanello. Princess of the Este Family** *(p. 33)*.—1282. **Venetian School. Life of the Virgin** (*see above* No 1280); 1. The Visitation; 2. Nativity; 3. Circumcision.—✱ 1415. **Fiorenzo di Lorenzo. Dead Christ**, and two scenes from the life of St. Jerome; St. Jerome saves two hanged men and ressuscitates Bishop Andrew. The precious and affected style of Filippino Lippi or Fiorenzo di Lorenzo himself.—1632. **Justus of Ghent. St. Augustin** *(see above* No. 1639).—1214. **Francesco-Bianchi Ferrari. St. Jean the Baptist as a child**. Strange and attractive picture of a face showing exhaustion.—1283. **Venetian School** *(see above* No 1280). Life of the Virgin : 1. Presentation in the Temple; 2. Flight into Egypt; 3. Christ among the Doctors.—✱1414. **Peselino. St. Francis, St. Cosmo and St. Damien**. Perhaps by Filippo Lippi; Florentine realism which remains elegant and simple. St. Francis receiving the stigmata, among rocks still very conventional; but the interior is perfectly painted, in which St. Cosmo and St. Damien are grafting a negro's leg on to the sick man.—*4th Panel at the end :* 1657[c]. **Florentine School. Adoration of the Magi**. Mediocre.—✱1924[b]. **Fra Angelico. Angel adoring**. This exquisite fragment of an altar back, represents the Angel of the Annunciation.—1659. **Giovanni Francesco da Rimini** (attr. to). **Miracle of St. Nicholas of Bari**. No, not a miracle, an act of charity; he is throwing money to three poor girls to save them from falling into temptation. Little picture in the Florentine manner, as finely composed as a large one.—1398. **Neri di Bicci. The Annunciation**. A similar picture at Santa Apollonia at Florence; very like Benozzo Gozzoli when young.—✱✱1290. **Fra Angelico. Coronation of the Virgin** *(p. 33)*.—1660. **Matteo di Giovanni** (attr. to). **Birth of the Virgin**. Very heavy and mediocre.—✱1293. **Fra Angelico. Martyrdom of Saints Cosmo and Damien**, and their three brothers. Part of the predella of an altar back in Florence. A delicious picture : how right the landscape is despite the simplification; there is a sort of gaiety inherent in the pure, singing colour.—1291. **Fra Angelico** (school of). **Beheading of St. John the Baptist**. Certain of the details are similar to those in paintings of Fra Angelico's, of his old age, which are in the Chapel of Nicholas V, in the Vatican.—1656. **Cosimo Rosselli** (attr. to). **Annunciation** : dated : 1473; the picture might be thought earlier, for the pale group of the Annunciation recalls one by Fra Angelico, and some of the figures have the harshness of Donatello. We also think of Baldovinetti. —*5th panel* : ✱1345. **Florentine School. So-called "Master of the Oriental Scarf." Virgin and Child.** In this charming picture one notices at once the manner of Botticelli : the anxious faces, the sad look, the pouting mouths, the bony chins, the knotted fingers, the over-long arms with broken wrists, the pipe-like folds, etc. Perhaps a work of his youth.—1397. **Neri di Bicci. Virgin and Child**. Incompatible with the Annunciation above, N° 1398.—1294. **Fra Angelico** (school of). **Virgin and Saints**. By an imitator of Fra Angelico. These pointed faces and fair curls occur in Gozzoli's work. The decorative setting of leaves and early flowers has been repeated by the painters of Perugia. On the predella, episodes from the life of St. Jerome, his dream, his death, appearing to a bishop, saving a martyr. On the frame, the arms of the Medici.—✱n. n. **Florentine school. Virgin and Child.** This painting is as fresh as a Fra Angelico. The Virgin resembles Filippo Lippi's prettiest. A possible attribution is to Pierfrancesco Florentino.—1661[b]. **Florentine School. Virgin and Child.**—✱1344. **Filippo Lippi. The Virgin,** between two abbots; work of the XVth century; Florentine drawing was already very learned. In the sweep of the draperies, the elegance of the attitudes, one sees the influence of Ghiberti's bas-reliefs. The children's faces, short and round, are characteristic of Filippo Lippi. The colouring has lost Fra Angelico's dazzling freshness.—n.n. **School of Peselino. Virgin and Child.** Very delicate with gently flowing outlines, on a background of flowers full of delicate detail.—1662. **Piero di Cosimo. Virgin and Child**. The mother's heavy eyelids and the chubby Child show Leonardo's influence.—n. n. **Neroccio di Bartolommeo. Virgin and Child**. Certainly to be attributed to one of the precious Sienese masters.—1300. **Botticelli** (School of). *In the centre* : Christ in the garden between the Magdalen and King David; *to the left*, the Visitation, St. Peter of Verona; *to the right*, St. François, St. Dominic and St. Onophrius. School work.—✱✱1343. **Peselino** (School of). **Nativity** *(p. 32)*.—1641.

Fra Zaganelli da Cotignola. Christ carrying the Cross. Reminds one of the Venetian School.—✱1367. **Mainardi. Virgin and Child.** A pretty circular panel, in which one sees his likeness to Ghirlandajo, his brother-in-law; the goodnatured faces a little middle class. *In the background*, two towns; *to the left*, possibly Florence; *to the right*, Venice.—1657. **Florentine School. Virgin and Child**; Botticelli's influence.—*6th panel.* — ✱✱1296. **Botticelli. Virgin and Child** *(p. 31).*—✱1322. **Ghirlandaio.** Supposed portrait of Francesco Sassetti and his grandson. Realism both amusing and touching in its placing of the two heads so close together. Ghirlandajo painted Florence and its people with great enjoyment.—1134[b]. ✱✱**Alessio Baldovinetti. Virgin and Child** *(p. 34).* —1299. **Botticelli** (School of). **Venus reclining.** Dry pupil's work.—✱✱1321 **Ghirlandajo. The Visitation** *(p. 34).*— 1662[b]. **Filippino Lippi** (School of). **Scene from the story of Virginia.** Painting from a marriage chest.—✱1367[a]. **Verrocchio** (School of). **Virgin and Child.** A pretty work in which one sees many of the accessories from Verrocchio's studio,—jewels, cushion, etc.— ✱✱ 1663. **Botticelli** (School of). **Young Man** *(p. 31).* — **Madonna of the Magnificat**; a faithful, rather dull replica of the celebrated circular panel in the Uffizi.—1640. **Francesco di Giorgio. Rape of Europa** amusingly naive; undoubtedly a panel of a marriage chest, the subjects of which were always matrimonial adventures. Some of the figures recall Matteo di Giovanni, or one of the Sienese precious and reactionary painters.—1300[a]. **Sandro Botticelli** (School of). **Virgin and Child.** Botticelli clumsily copied.—*7th panel.*—1417. **Pinturicchio. Virgin and Child.** By an Umbrian of second rank, puerile and weak. The Pope with the dove is St. Gregory.—1663[a]. **Florentine School. Portrait of a man,**—not very interesting.— 1416[b]. **Bartolommeo di Giovanni,** called Alunno di Domenico. **Triumph of Venus**; or rather, the arrival of Thetis. Painted for a marriage chest. A very mythological fancy interpreted by a pupil of Botticelli, or of Ghirlandajo, at a time when the Florentines had already discovered antique poetry, but not antique art.—✱1482. **Botticini. Virgin in glory,** between the Magdalen and St. Bernard who writes to her dictation. Now that Botticini is known as a definite personality, a pupil of Botticelli, there can be no hesitation in ascribing this picture to him, for it contains his knotted drawing, hard modelling, attitudes that lean over, and floating draperies. Composition overloaded with detail, some of them rather archaic such as the cherubims, the clouds, the gilding.— 1657. **Bartolommeo Vivarini. Virgin and Child.** Unusual, with her short skirts and visible feet.—1668. **Girolamo di Benvenuto. Judgment of Paris,** by a Sienese of the end of the XVth century.—1658. **Jacopo del Sellajo** (attr. to). **St. Jerome**; Florentine, imitator of Botticelli; *right*, meeting of Christ and St. John; *left*, St. Augustin and Child; in the background, Florence.—1323. **Benedetto Ghirlandajo. Christ mounting to Calvary,** by the brother and pupil of Domenico Ghirlandajo. His style is less sure; he appears to me here to have been trying for German violence, and to have been closely inspired by Lucas of Leyden.—1416[a]. **Bartolommeo di Giovanni,** called the Alunno di Domenico. **Marriage of Thetis and Peleus** *(see above* N° 1416[b]).—1661. **Zanobi Machiavelli. Virgin and Child.** *Left*, St. Augustin and St. John the Baptist; *right*, St. Anthony and St. Francis. Florentine work of the middle of the XVth century. Many details remind us of Filippo Lippi, particularly St. John the Baptist and St. Augustin.—1657. **Jacopo del Sellajo. Esther before Ahasuerus.** Matrimonial subject from a marriage chest.— 1640. **Antonio Vivarini** (attr. to). **St. Louis of Toulouse,** by some painter of Murano.— *In the corner.*—1319. **Benozzo Gozzoli. Triumph of St. Thomas Aquinas.** By Fra Angelico's best pupil. It is full of theological intent, which weighs down and chokes the fancy of this most picturesque of painters. St. Thomas on a throne; above, God the Father bears witness: *bene scripsit de me*; Aristotle and Plato look on; at his feet Averroes defeated. Below, an ecclesiastical council proclaims the superiority of his doctrine: Glorification of the Dominican Order.

1312.—Giotto.—*St. Francis receiving the Stigmata.*

On the border: OPUS IOCTI FLORENTINI.

THIS *altar piece, painted in distemper, was executed by an artist who took some of the frescoes in the upper church at Assisi as his inspiration. It is noticeable how the Giottesque manner has freed the human form from the Byzantine dislocation; the drawing of St. Francis is simplified but is not unnatural. His landscape setting is rudimentary; Giottesque landscape never got beyond these geometrical rocks and a few tufts of leaves. The perspective is correct in the details, but the painter does not observe the relative sense of scale. The three small compositions of the predella are also reductions of subjects from the upper church at Assisi. From the left, Innocent III has a vision of St. Francis supporting the primitive church of St. Peter; St. Francis receiving the statutes of his Order; he is preaching to the birds, which are painted with skill and refinement of observation.* (Phot. Hachette.)

1260.—Cimabue.—*Virgin and Angels.*

THIS *picture, almost barbaric, is of primordial importance in the history of Art. It is in Madonnas of this kind—there are many examples in Italy—that Vasari places the tenlative beginnings of modern painting, towards the end of the XIIIth century. It is attrributed to Cimabue, the mosaicist, who has the renown of being the first to break with the* maniera græca. *Really this Madonna still shows all the Bysantine characteristics: lack of perspective, and of relief in the modelling, harsh sharpness of the lines, earthy colour, greenish shadows, gold background, and golden cross-hatchings to mark the lights. The dull somnolence has a certain dignity.*

1296.—Botticelli.—*Virgin.*

HOW *aloof is Botticelli's tender melancholy from Ghirlandaio's familiar representation! This charming "Maternity" is already overcast with the presentiment of the sufferings of the Passion.* (Phot. Hachette.)

1663.—*Portrait of a young man.*

WHICH *Florentine carved this face, refined yet energetic? Such faces, touched with disdain, occur in pictures by Botticelli, Ghirlandaio. It resembles a drawing in the Uffizi attributed to Filippino Lippi.*

1278.—Gentile da Fabriano.—*Presentation in the Temple.*— *1423.*

THIS *delicious little painting is from the predella of the famous picture of the Adoration of the Magi at the Academy at Florence. It skilfully binds together elements very diverse. The central scene of the Presentation in the Temple is a stock religious arrangement; while the wings are simple bits of observation from the streets of Florence.* (Phot. Hachette.)

1297.—Botticelli. *Giovanna Albizzi and the three Graces.*

THE *allegory of this picture is not of the clearest. It is none the less one of the works in the Louvre which best illustrates the distinction of Florentine art. The fresco is as light and transparent as a water colour. Large eyes, delicate faces, curving necks, a grace a little stiff: Botticelli himself, when he is being graceful.* (Phot. Neurdein.)

1343. Pesellino (School of). *The Nativity.*

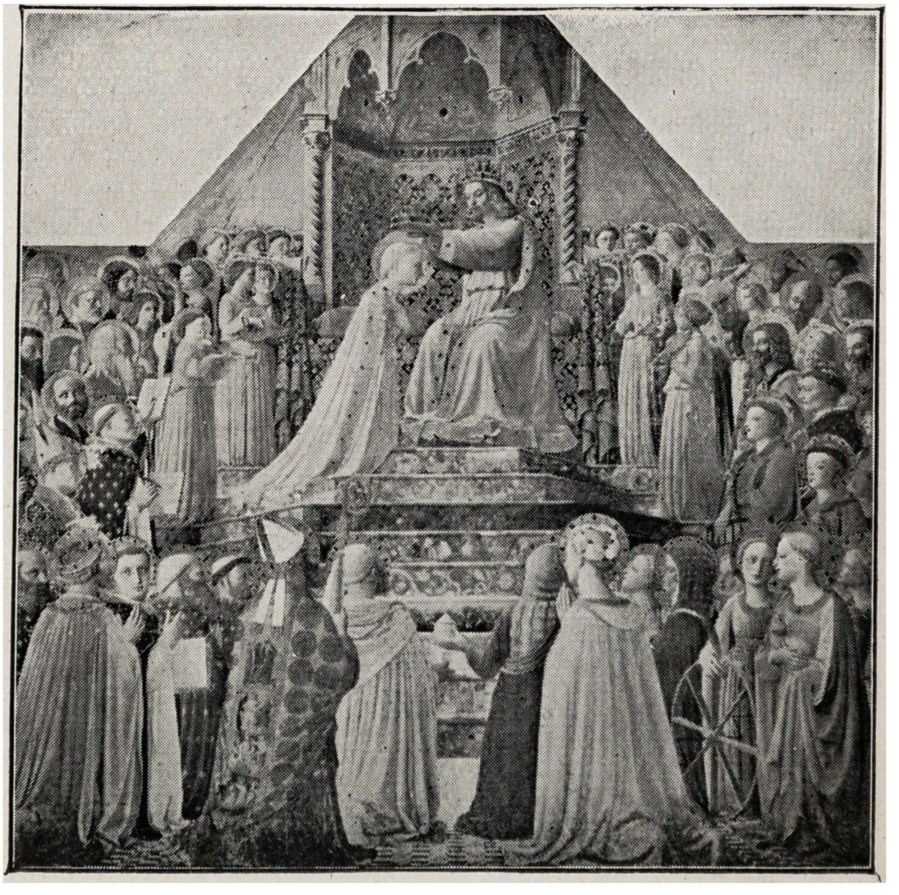
THE *Virgin and St Joseph recall Ghirlandaio's Adoration of the Shepherds. The background is like a Northern master's. The two angels are to be found on each side of a Crucifixion by Pesellino in the National Gallery.* (Phot. Hachette.)

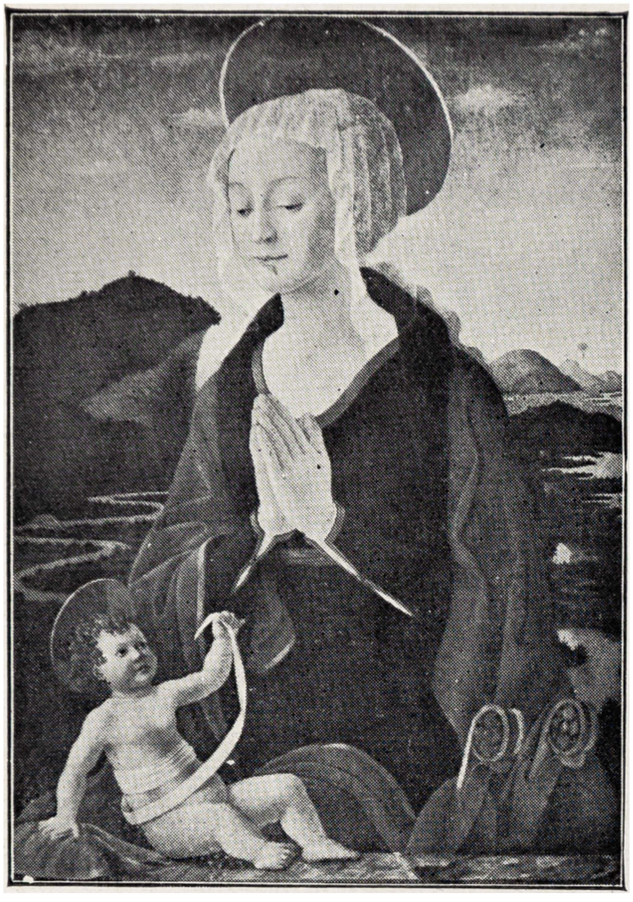
1422A —Vittore Pisano, called Pisanello.—*Portrait of a Princess of the Este Family.*

He is as clever at handling a profile in paint as he is on a medal. One is struck by his power of seizing and emphasizing individual character. This poor little face, pale and anæmic, stands out as clearly in our memory as it does against the background of dark foliage. Pisanello, who has left delightful sketches of the ladies of his day, reckoned peculiarities of costume and head-dress among the indications of individual character. He also observed and analysed animals and plants with the keenest of the Japanese. The little flowers, pinks and columbines, the butterflies are painted with unerring minuteness. Indeed, the naturalism and the precision of touch show his kinship with the illuminators of the North. The little princess is undoubtedly Ginevra d'Este, married at fifteen to Sigismund Malatesta, dying of poison at one-and-twenty. She was sister of Leonello d'Este, of whom a portrait—no doubt a pendant to this one—is in the Academia Carrara at Bergamo. Leonello d'Este is to be seen kneeling at the feet of the Virgin in a neighbouring picture in the Louvre, attributed to Gentile da Fabriano (N° 1159 A). (Phot. Hachette.)

1290.—Fra Angelico.—*Coronation of the Virgin.*

An unalloyed masterpiece of Fra Angelico's work, and of the Louvre collection. The composition, almost hierarchical in its symmetry, is very skilful. The jewelled steps that lead up to Christ's throne are placed in a perspective seen from below. The silhouette of the Virgin is one of his most graceful inventions. We are in Paradise among fair, curly-haired angels, and saints of both sexes, with radiant faces, and eyes of blue. Fra Angelico has all the naturalism required for efficiently imitating natural effect; but it is the radiance of the spirit which gives the beauty to his work. The clearness and purity of the colour evoke visions of heaven and angel choirs. This panel lights up the gallery in which it is hung. (Phot. Hachette.)





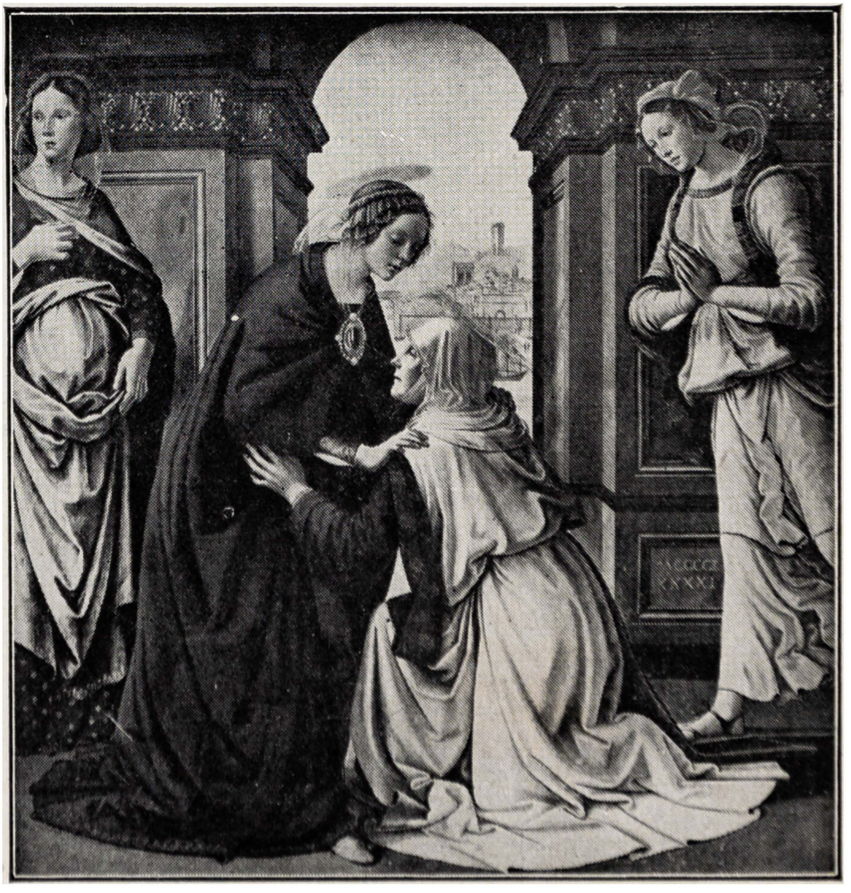
1134 B.—Alessio Baldovinetti. *Virgin and Child.*

THE *beauty of this Madonna adds to the mystery of its origin. It is very rarely that a probable attribution cannot be made for so fine a picture. Yet who indeed can the painter be that gave such nobility and sweet gravity to this Virgin, and yet has left no other picture the same in style? There is an almost identical composition in the Jacquemart André Collection, less well preserved and less beautiful, differing only in the landscape and the Child who is wrapped in swaddling clothes. The Virgin in her pride, the head held high upon the unbending neck, the eyes looking down under drooping eyelids, the clear landscape, the plain studded with bushes and watered by a meandering river, make one think of Piero della Francesca. But Piero della Francesca's figures are robust, one knows none by him so delicate as this. Alessio Baldovinetti seems the only choice; and indeed the landscape, the light key, the rather sharp opposition of the values, and certain other analogies, make one think of him. He worked in Fra Angelico's studio before he became one of the keenest naturalists of Florence. His output, moreover, is small, very unequal and not easy to define.*

1321.—Ghirlandaio. *The Visitation.*

Dated 1491.

A *panel in distemper by an artist who was primarily a fresco painter, with hardly a trace of the primitive, so broad is the modelling and so perfect are the attitudes. The only trace of archaism is in the lack of cohesion and interplay of the colours which are a little acid. The Virgin has not the distinction of Botticelli's, she is just a young woman, gracious and good of face, but a little too robustly middle class. The attitudes are admirable; St. Elizabeth is falling on her knees before the Virgin, who checks the movement. Their tenderness is the same, mingled with deference in the one and graciousness in the other. In the background recognizable by its buildings is Rome. Ghirlandaio had been to work at the Sistine Chapel a few years previously.* (Phot. Hachette).



SALLE VI

GRANDE GALERIE

FIRST SECTION

Left Wall : 1st panel : Pupils of Perugino, who have made still more commonplace the weak drawing and soft colouring of their master. (See Historical Summary, 5.)

1569. **Spagna. St. Francis of Assisi, receiving the stigmata;** a little lifeless.—1573. **Umbrian school. Virgin and Child.** Style of Perugino.—n.n. **Luca Signorelli. St. Jerome in ecstasy.** Good painting, the planes firmly defined. The only Umbrian who did not sink into softness and lifelessness.—1568. **Spagna** (attr. to). **Christ at the Sepulchre,** between the Virgin and St. John. Lack of dramatic power typically Perugineque.—✱ 1540. **Spagna. Virgin and Child.** A pretty little thing.—1677. **Ercole de Roberti** (School of). Author and subject unknown. Fragment of a large composition. Portraits that were part of a picture that has disappeared. Perhaps of the Ferrara School.—1570. **Spagna** (attr. to). **St. Jerome in the wilderness.**—1565. **Perugino. Holy Family with St. Catherine.** In his rich and amber manner.—1633. **Justus of Ghent. St. Thomas Aquinas.**—✱✱ 1566[a]. **Perugino. St. Sebastian** (*p. 38*).—1566. **Perugino. St. Paul.** In his worst commonplace manner.—✱ 1525. **Luca Signorelli. Birth of St. John.** Signorelli is a painter of such vigour that he is recognizable even in a small composition by the freedom of the attitudes and the breadth of light and shade.—1527. **Luca Signorelli** (attr. to). **Fragment** of a composition; the exotic figures are perhaps retainers of the Magi.—1634. **Justus of Ghent. Virgil.**—1120. **Nicolo Alunno. Scenes from the Passion.** Lively story-telling, heavy colour. (The inscription to the left gives the author's name).—1526. **Francesco Signorelli** (attr. to). **Adoration of the Magi.** Large and powerful composition; violent contrasts of tone; executed under Signorelli's influence.

Right Wall : 1st panel : Work of the Umbrian school, Perugino and his pupils, Spagna, and paintings executed either by Luca Signorelli or under his influence. (See Historical Summary, 5.)

1370. **Giannicolo Manni. Assumption of the Virgin**; by an imitator of Perugino.—1400. **Palmezzano. Dead Christ**; signed, dated 1510. By an Umbrian influenced by Mantegna.—n.n. **Bernardino Fasolo de Pavia. Virgin and Child.**

On each side of the door : 1437[a]. **Holy Family.**—1369 **Giannicolo Manni. Baptism of Christ.** School of Perugino.—1573. **Perugino** (School of). **Virgin and Child.**—1371. **Giannicolo Manni. Adoration of the Magi.** An imitator of Perugino.

Over the door : **Francesco Caprioli of Raggio** (attr. to). **Virgin and Child.**—1571. **Matteo Balducci. Judgment of Solomon.** School of Perugino. An attempt at the dramatic, but entirely tame.—1528. **Luca Signorelli** (School of). **Virgin and Child** : It has the gravity and sad colouring; lies half way between Florence and Luca Signorelli.—1564. **Perugino. Virgin and Child.** Symmetrical composition dear to this school.—1372. **Giannicolo Manni. Virgin in Glory.**—1572. **Matteo Balducci** (attr. to). **Judgment of Daniel,** in the case of Susannah and the Elders. Attempt at the exotic : a palm tree, a negro boy playing a tambourine.—1539. **Spagna. Nativity,**—of a charm at times a little childish, and always with Perugino's symmetry.

Left Wall : 2nd Panel : Devoted to the early Venetian school of the XVth century. Carpaccio and Giovanni Bellini moderately represented, but Antonello of Messina has a master-piece. Mantegna, though not properly of this school, may be associated with it on account of the profound influence that he exercised upon his contemporaries in the North of Italy. In no Museum can he be better studied than in the Louvre. Lorenzo Costa worked at the same time as he for Isabella d'Este's private chapel. (See Historical Summary, 5.)

✱ 1211. **Carpaccio. St. Stephen preaching** at Jerusalem. Picturesque, oriental architecture. Dalmatian women. Full of amusing little incidents and a beautiful golden light that delights the eye.—✱ 1374. **Mantegna. The Virgin of Victory**. The real fruit of the Battle of Fornovo is this picture offered to the Virgin by Francis of Gonzaga. Extraordinary dignity of composition, loaded with preciously painted accessories; the Virgin and donor exchange looks expressive of kindly protection and fervent gratitude. The Virgin's gesture has been copied by Correggio.—n. n. **Jacopo di Barbari. Virgin at the Spring**, with St. Anthony and St. John the Baptist. A precious work, in style akin to Venice and Dürer.—1268. **Carlo Crivelli. St. James of Marcia**, copied from the St. Bernardino of Siena; dry, meagre, true to the traditional type and the painter's usual style. Signed, dated, 1477.—✱1377. **Mantegna. Wisdom triumphing over the Vices.** For Isabella d'Este, as was the Perugino (N° 1567) which treats the same subject. The Virtues arrive on a cloud to replace the Vices. The little figure of Minerva preciously chiselled.—✱✱1134. **Antonello da Messina. The Condotti re** *(p. 41)* —✱1279. **Jacopo Bellini** (attr. to). **Madonna with Leonello d'Este.** A supposed work of Jacopo Bellini, the parent of the painters of the North of Italy and of Venice. Refined painting, with weak passages of modelling in the face, and niggling in the landscape. The tiny donor is Leonello d'Este, whom we know well on Pisanello's medals.—✱✱1373. **Mantegna. Calvary** *(p. 39)*.—1394. **Montagna. Concert of children**, such as we see at the foot of the Virgin's throne in the Venetians of 1500.—1158ª. **Giovanni Bellini. Man's portrait**; precise, brilliant, with the dry precision of a primitive.—n.n. **Giovanni Bellini. The Saviour in benediction**. Fine face, full of suffering. Keen style. Work of his youth. —✱✱1375. **Mantegna. Parnassus** *(p. 39)*. Above, the three pictures painted for Isabella d'Este : —✱1567. **Perugino. Combat of Love and Chastity** : Scattered and mediocre. —1262. **Lorenzo Costa. Janus and Mercury pursuing the Vices.** The painting has deteriorated with age.—1261. **Lorenzo Costa. The Court of Isabella d'Este.** Love is crowning the princess, who is surrounded by poets and philosophers. Over ingenious, otherwise charming. Of a school half way between Mantegna and the Umbrians.—1156. **Cariani** (attr. to). **Portraits.** Very fine, by a Venetian of 1515.—n.n. **Bartolommeo Vivarini. St. John Capistran.** Signed, dated 1459. Another Byzantine mummy which strangely resembles St. Bernardino of Siena. The Gothic inscription is suspect. – n.n. ✱✱**Mantegna. St. Sebastian** *(p. 41)*.—1350. **Lorenzo Lotto. St. Jerome**: surprisingly modern landscape. —1393. **Montagna. Ecce Homo.**—✱1269. **Cima da Conegliano, Virgin and Child,** a delightful picture in which the freshness of colour makes up for the uncertainty of the drawing. There is a picturesque Alpine lake.—1269ª. **Catena. Portrait of Giulio Mellini,** influenced by Antonello da Messina. —1259ª. **School of the Marches. Virgin with Angels.**—1318. **Caroto. Virgin and Child.** Characterless Virgin.—1159. **Giovanni Bellini** (School of). **Virgin with St. Sebastian**; school work, rather dull.—1158. **Giovanni Bellini. The Virgin with St. Peter and St. Sebastian.** Extreme softness of colouring. Rather weak work, no doubt by a pupil, despite the signature which, indeed, is only the school trademark.

Left Wall : 3rd Panel : Devoted to the earlier Milanese masters, previous to the arrival of Leonardo da Vinci. This school is of slight importance in the history of painting. Yet Borgognone and Gaudenzio Ferrari are very personal masters.

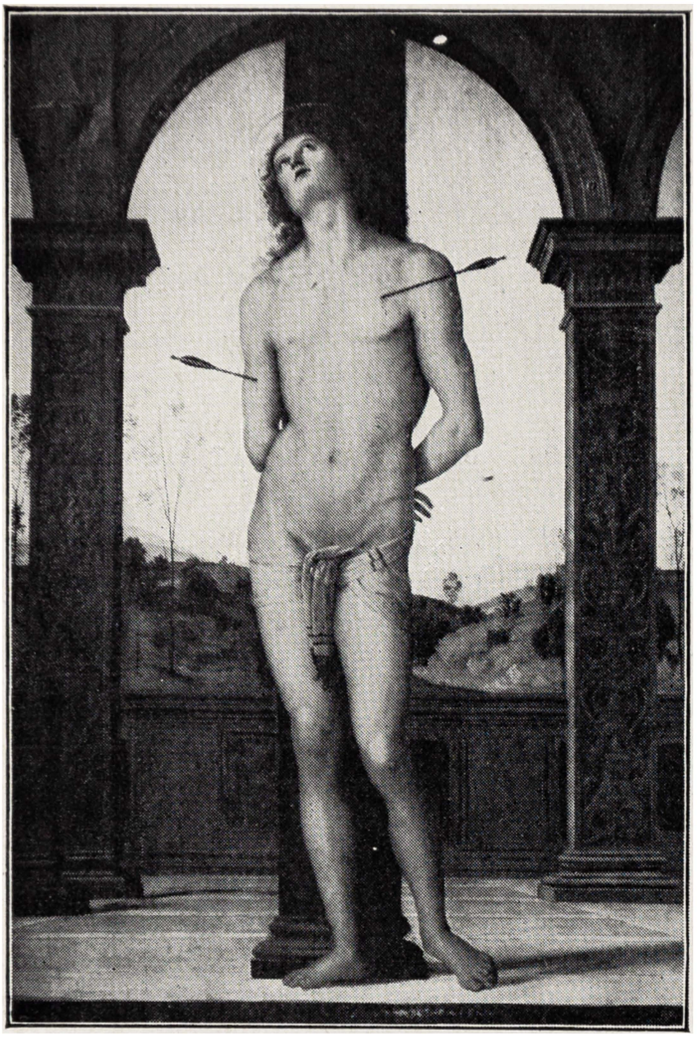
1384. **Giovanni Massone. Nativity,** signed by a Piedmontese painter. Despite the thoroughly Italian architecture, it has a flavour of the North.—1488. **Fr. Sacchi. The four Doctors of the Church.** Signed, dated 1516. Like the last, shows German influence.—1182d. **Borgognone. St. Augustin and Donor.** The customary grey tonality of the old Milanese master.—✱✱1265. **Leonardo da Vinci. Annunciation** *(p. 42)* —✱1181. **Borgognone. The Circumcision.** Solidity and gravity like Mantegna's rather than charm. Note the rich, decorative Lombard architecture.—1182. **Borgognone. St. Peter of Verona and Donor.** The donors are presented by their patron saints, St. Augustin and St. Peter of Verona. Solemnity of attitude almost hierarchical.—1545. **Zenale** (attr. to). **Circumcision.** The symmetry of the composition kills the action.— 1675. **School of Genoa. Annunciation.** Strange picture showing influences German (in the Virgin) and Paduan (in the foreshortening, unsuccessful at that, of the Angel). It must have been painted in the North of Italy, between Genoa and Nice, by some local painter who had seen Flemish and Italian painters, travelling through.—1285. **Gaudenzio Ferrari. St. Paul.** One identifies him by the incident on the way to Damascus; the minute realism shows Northern influence.

Right Wall : 2nd Panel : Especially devoted to the Florentine school of the XVIth century. Andrea del Sarto and Fra Bartolommeo were the two most brilliant masters in it, as Raphael and Michael Angelo were away at Rome. (See Historical Summary, 6.)

1416. **Piero di Cosimo** (School of). **Coronation of The Virgin.** Commonplace and incorrect work.—**Antoniazzo Romano. Virgin and Child.** Signed, dated 1494. In the manner of Pinturicchio.—1437. **Francia. Virgin and Child.** School work, very close to Perugino, but with firmer lines and more gravity of expression.—✱ 1263. **Lorenzo di Credi. Virgin and Child** ; St. Julian Hospitator, St. Nicolas of Myra. One of the best works of this fellow pupil and imitator of Leonardo da Vinci.—1240. **Carucci, called Pontormo Holy Family.** End of Florentine school; the roughness of certain figures and the breadth in the draperies, is due to Michael-Angelo's influence; in a medallion, the nobles in procession.—1264. **Lorenzo di Credi. Noli me tangere**; despite Leonardo's influence, this painter never lost his rather vulgar correctness.—✱✱ 1644. **Franciabigio. Portrait of young man** *(p. 50)*.—✱✱ 1115. **Albertinelli. Christ and the Magdalen** *(p. 40)*.—✱1436. **Francia. Christ on the Cross.** Job at the foot of the Cross. This picture is very characteristic of Francia of Bologna, half-way between Mantegna—the severe draughtsman of figures that stand so firmly —and the Umbrians with their tender contours and luminous landscapes.—✱ 1114. **Albertinelli. Virgin and Child.** Signed, dated : 1540. By Bartolommeo's collaborator; the St. Jerome is very near to Filippino Lippi. To the right, St. Zenobia, a Florentine saint: In the background, he is reviving a child. —1436. **Francia. Virgin with four saints**: St. George, St. Sebastian, St. Francis and St. John the Baptist; perhaps by Francia's son James.—✱ 1153. **Fra Bartolommeo. Annunciation.** Signed, dated 1515. The symmetry of the composition prevents our recognizing the traditional motive. The two saints kneeling are charmingly graceful and dignified.—✱1515. **Andrea del Sarto. Holy Family.** Delightful composition, in which Del Sarto shows himself to be not only the easiest draughtsman of Florence, but also the most refined colourist of the school.—1303. **Raffaellino del Garbo. Coronation of the Virgin.** One of the mediocre painters of Florence. The upper group is inspired by Filippino Lippi, whose pupil he was.

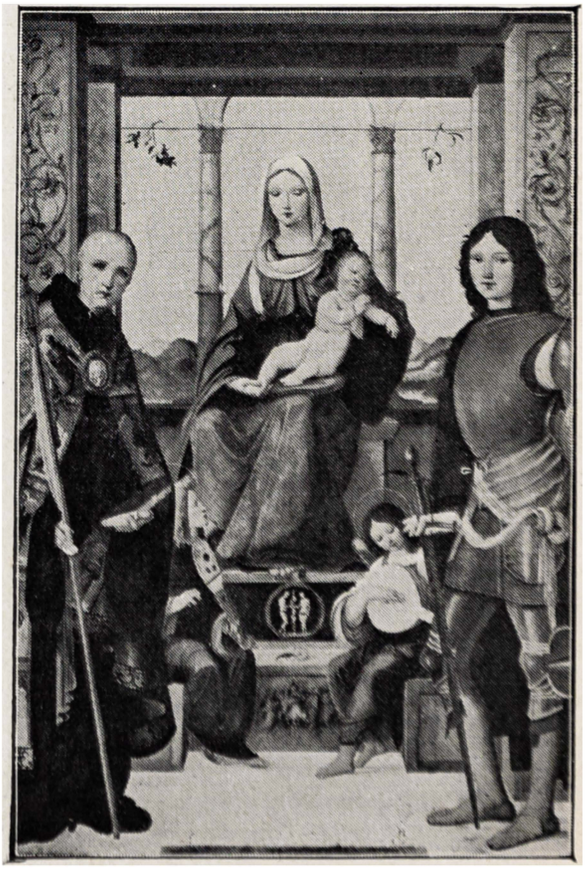
Right Wall : 3nd Panel : Devoted especially to the schools of the XVth century, intermediary to Padua and the centre of Italy; Ferrara and Bologna ; schools only relatively original, and represented generally by works of second rank. (See Historical Summary, 5.)

1435. **Francia. Nativity**; very Umbrian in sentiment and execution. Such a painting recalls the surroundings in which Raphael learnt his art.—1388. **Mazzolini** (attr. to). **Christ preaching to the multitude.**—1677. **Ercole dei Roberti. St. Apollonia and St. Michael.** Ferrarese school, perhaps Cossa; prettily drawn. — 1174. **Bononi.**



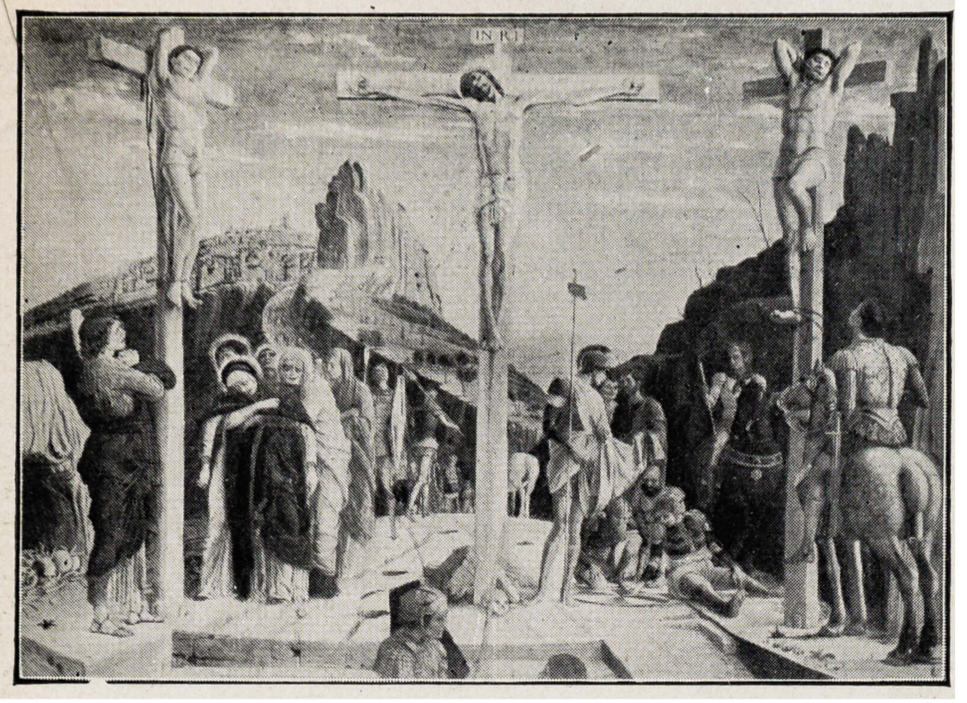
1566.—Perugino.—*St. Sebastian.*

It is possible, without leaving the Grande Galerie, to compare Perugino's picture with one of the same subject by Mantegna, the severe and forceful draughtsman of Padua. Towards the end of the XVth century, public taste was turning from the intense and severely chiselled manner of the "primitives." There was a relaxation in all the schools. Perugino, contemporary of Leonardo da Vinci, and his fellow pupil in Verrocchio's studio, was one of the first to fall in with the new fashion in his soft and sentimental painting. In the modelling, he has nothing of Leonardo's impeccable correctness and mystery. His drawing is very negligent. Indeed this picture explains Perugino's success. Compared with the Florentine figures, a little overhard, this adolescent in his langorous and careless attitude with his ecstatic expression, is of a type of beauty far easier to understand. Even in so simple a composition the characteristics of Umbrian work are not to be overlooked: the almost perfect symmetry of the two wings,—the supports of an arch—the delightful landscape, the depth of the sky, the lightness and transparency of the atmosphere, the delicacy of the bushes, all help to introduce into the works of these masters some of the poetry which surrounds Lake Thrasimene.



1167.—Bianchi Ferrari.—*Virgin and Child, St. Quentin and St. Benedict.*

This composition is very original, even in its feeblenesses. Admittedly, the placing of the Virgin, the Saints, and the Angel playing on the steps of the throne is not new: for such a composition is to be found in all the masters of Northern Italy about 1500. But the types of face are very peculiar; while the colour, in its tender softness, pale and rather soapy, recalls no known master. Undoubtedly it was painted by a painter of Bologna, Ferrara, or Parma, at the beginning of the XVIth century; all trace of the primitive has disappeared. Corregio learnt his art among such pictures. Several painters have been suggested as the possible author of this work, mostly from the second rank, men without a manner sufficiently personal and definite to make any attribution at all certain. There is a picture near by on the same wall, which has resemblances with this mysterious Virgin and Saints. It is Lorenzo Costa's "Court of Isabella d'Este," some of the details of which—such as the female heads, the folds of the drapery—show that both pictures come from the same milieu. (Phot. Hachette.)



1373.—Mantegna.
Calvary.—1459.

A portion of the altar piece of the Virgin of San Zeno at Verona; the two other portions are at the Museum at Tours. It belongs to the first part of Mantegna's life. One feels in it an application and severity due to great knowledge; a chiselled precision in the drawing of the rocky landscape, the stony hills, even the clouds; anatomical science in the crucified figures; traditional colour in the parts borrowed from ancient bas reliefs or medals; the influence of Donatello. The composition is controlled by an effect of perspective: the hollow centre displaying the vanishing of the lines, which is further accentuated by the diminutiveness of the figures, that walk towards the background. All this science produces a unity of impression; the picture is full of grief, bitter and violent, especially in the group of weeping women. (Phot. Hachette.)

1375.—Mantegna.—*Parnassus.*

Towards the end of his life the genius of Mantegna softened and his art attained a more mellow beauty. The severity of his drawing is unabated, and, except Apollo, who is a liltte figged out, there is not one of the figures which would not make a perfect statuette. Mercury is exquisitely beautiful, clear-cut like primitive painting, with the elegance and suppleness of classic art. The Muses are full of life; how their legs dance! The finely designed group of Venus and Mars are placed a little oddly in front of a tricolor couch. Near them is a cupid teasing with a blow tube a Vulcan at his forge. The subject was laid down with great exactness by Isabella d'Este: it symbolizes the triumph of Love allied to Poetry and Eloquence. This picture decorated the chapel of the Princess at Mantua, as did three other Mantegnas, and a Costa, and a Perugino, — also in the Louvre. (Phot.Hach.)

1169.—Beltraffio.—*The Virgin with the Casio Family.*

Painted in 1500.

By a Milanese pupil of Leonardo. The old Milanese school shows in the simple solidity of the composition and the symmetrical and rather massive figures of the donors. They are Girolamo Casio and his son, Giacomo, who was a poet, as is shown by his wreath of laurel. Their patron saints are St. John the Baptist and St. Sebastian. Leonardo's influence is noticeable in the chubby child, in the delicate shadows that model the Virgin's features, in the indolent elegance of St. Sebastian, in his handsome face surrounded by long curls. Beltraffio has left some very fine portraits, which are sometimes attributed to Leonardo. The portrait of the Casio to the right would make a more distinct impression if it were by itself in a small frame.

1115.—Albertinelli. *Christ and the Magdalen.*

This little picture, attributed to Albertinelli, is one of the most attractive works by Fra Bartolommeo his friend and master. Its fine colour and grace of drawing prove it to be by one of the finest Florentines of the XVIth century. The Magdalen, with her keen, dainty profile, resembles very closely the Virgin of the "Apparition to St. Bernard" in the Academia at Florence; while the lightness and transparency of the landscape recall the background of this picture; to the left, the Christ rising from the tomb is but a reduction from the picture by Bartolommeo in the Uffizi. The figure of Christ has something of the softness brought into fashion by Perugino. The dryness of the Primitives has made way for a more tender art. The charm of the attitudes—the gesture of the Magdalen is admirable,—the soft colouring, the perfect and delicate execution, make this panel one of the treasures of the Louvre. Why do the strongest artists almost always allow the charm of their little pictures to escape in their bigger compositions? (Phot. Hachette.)

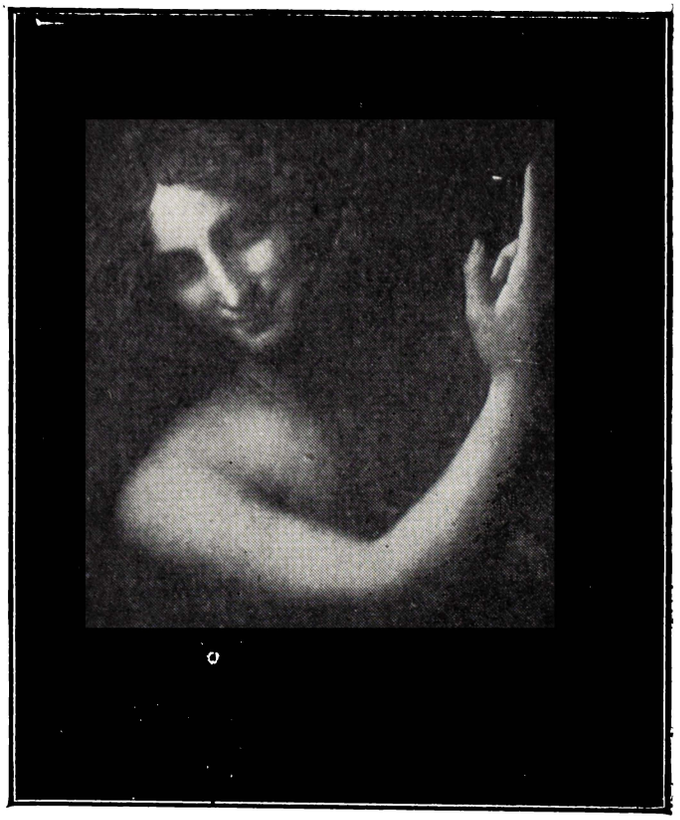
1376A.—Mantegna.—*St. Sebastian.*

BEING *painted in distemper is the reason of its rather pale effect and lack of variety of tone. Only recently placed in the Louvre, the picture has been in France since the XVIth century, in the Church of Aigueperse, where doubtless it was placed in 1481, at the time of the marriage of Clara di Gonzaga with Gilbert de Bourbon. The subject of St. Sebastian was a favourite in the Middle Ages, since miraculous cures were expected through his agency, and in the Renaissance for the opportunities it gave for modelling the figure. He was the Apollo of Christian Art. Mantegna here evidently set himself to model a fine human figure; he has given him the proportions and the vigorous relief of a marble by Polycletus; yet, while attaining to the beauty of the Antique, he has never lost the keen precision of a XVth century master. The twisted head, with its imploring expression alone shows no antique influence. The two ruffians who are leaving after their bloody work, contrast in their ugly brutality with the divine beauty of the Saint. The painter has often repeated this effect of placing a figure in the foreground seen from below (see the neighbouring Calvary). Mantegna, who lived among Roman monuments, reminds us here in many things of the Antique; the ruins and fragments of statues recall Pagan Art. The foot of a broken idol, near the Saint, compels us to reflect that despite all changes in religion beauty remains eternal: Nature twines her living leaves among the fallen sculptured garlands. In the delightful landscape to the right, modern houses cluster among the noble ruins of Antiquity.* (Phot. Hachette.)

1134.—Antonello da Messina. *The Condottiere.*

Signed, dated: 1475. ANTONELLUS MESSANEUS ME PINXIT.

THIS *portrait, by a painter whose work is rare and unequal, is undoubtedly his masterpiece: the brilliancy of colour, the firmness of drawing, and the intensity of expression are equally amazing. It is enamelled like a Flemish picture, some of which found their way to Naples and Sicily. In spite of the uncompromising observation and truth to nature, there is a largeness of style and an authority entirely Italian. Few paintings combine such powerful modelling, such delicate execution, and colour so brilliant yet accurate. The expression is unforgettable: the glance, so direct and chilling, is like a touch of cold steel. Antonello da Messina had a school at Venice, yet in pose and character this head makes us think of the portraits of the Princes of Naples. It was about 1475 that the painter left Naples for Venice.*

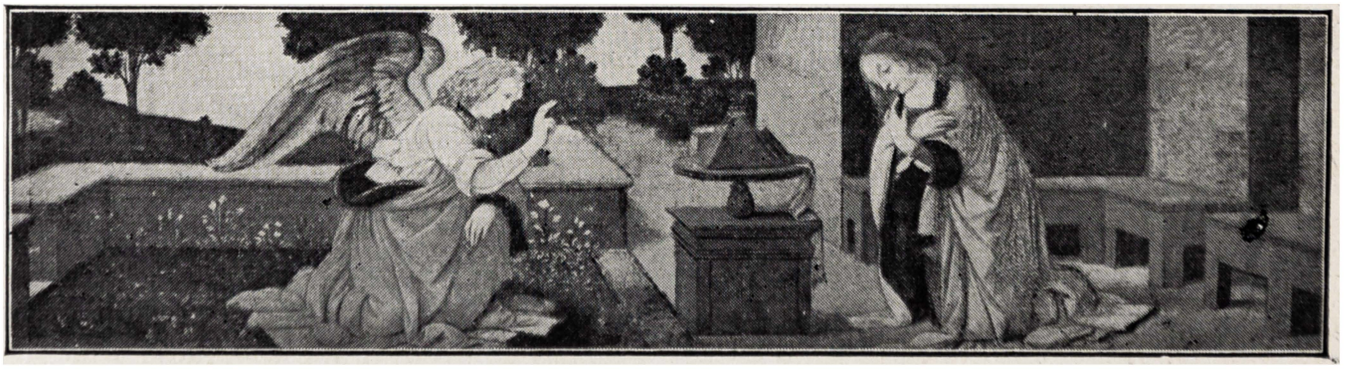


1597. – Leonardo da Vinci.
St. John the Baptist.

THE *Florentines were fond of painting the Baptist, but never before with this sexless face. A work of his old age. The chiaroscuro, lacking decision, tends towards fogginess; the smile is more accentuated,— ironical, and tender to the point of fascination.* (Phot. Hachette.)

1355.—Luini.—*Salome.*

HOW *da Vinci's delicacy refined and spiritualized the unimpassioned type of Lombard beauty! Luini has constantly used this face with its seductive beauty to represent equally the perversion of Salome, or the purity of the Virgin. Painters never have more than one type of female beauty.* (Phot. Hachette.)



1602ª.—Leonardo da Vinci (attr. to).—***The Annunciation.***

THIS *long and narrow little panel has been attributed successively to several Florentine masters. It undoubtedly is from Verrocchio's studio, and probably by Leonardo da Vinci: it could not be by Verrocchio himself, or by Lorenzo di Credi. It is a work of his youth in which Leonardo's particular subtlety of expression and elegance is already present. It is worth remarking that the face of the Virgin who bends so gracefully towards the Angel of the Annunciation occurs in a famous drawing in the Uffizi—attributed, it must be admitted, by some to Verrocchio. This is the same type of Virgin that we shall shortly see in the Virgin of the Rocks. This little composition has been used again by its author in the large Annunciation of the Uffizi, where still more advantage has been taken of the length of the picture, the Virgin and the Angel being placed still further apart.*

Virgin and Child. Signed, dated 1507. Of Pavia.—1284. **Lorenzo of Pavia. The Family of the Virgin**; signed, dated 1513.—1175. **Moretto of Brescia. St. Bernardino and St. Louis of Toulouse**. Recognizable by the freshness of his light tones.—1523. **Gregorio Schiavone. Virgin and Child**; architecture, jewel-work, and cameos of Crivelli,—1463*bis*. **Bern. Parentino. Adoration of the Magi**. By a very bad copyist of Mantegna,—1381. **Marchesi. Christ carrying the Cross**. Signed, dated 1520.—1557. **Cosimo Tura. St. Anthony of Padua**; dry, strained and skinned; a tormented Mantegna.—1176. **Moretto of Brescia. St. Bonaventure and St. Anthony of Padua** (*see* N° 1175).—**Cosimo Tura. Pieta**. Lunette of a many-panelled altarpiece; Tura has again made Mantegna's drawing drier and sharper in order to achieve a more violent pathos.—✱✱1167. **Bianchi Ferrari** (attr. to). **The Virgin and Child with St. Quentin and St. Benedict** (*p. 38*).—1553. **Garofalo. Infant Christ asleep**. "A Ferrarese Raphael."—1362. **Luini. Silence** (?), fragment of a fresco.—1550. **Garofalo. Circumcision**. Leads up to the school of the Carrachi.—1401. **School of Ferrara. Nativity**.—1270. **Dosso Dossi. St. Jerome**.—*Between the Ist and 2nd Section*: 1462. **Daniele da Volterra. Death of Goliath**. On slate, painted on both sides. Imitation of Michael Angelo, both of his active, clean-built young men and of his bulging-muscled athletes.

SALLE VI

GRANDE GALERIE

SECOND SECTION

Left Wall: 1st Panel: Devoted to the Milanese school. Leonardo da Vinci is more fully represented in the Louvre than in any other Museum in the world. Around him his pupils, and those whom he influenced: Beltraffio, Marco d'Oggione, Luini, Solario, etc. (See Hist. Summary, 5.)

✱✱1355. **Luini. Salome** (*p. 42*).—1353. **Luini. Holy Family**. Here da Vinci's mysterious drawing is applied to rendering the beauty of the ladies of Milan.—1382. **Marco d'Oggione. Holy Family**. Leonardo's style a little vulgarized; the families of St. John and of Christ; in the background, the Angel appearing to the shepherds.—1382[a]. **Marco d'Oggione. Virgin and Child**; note the resemblance of the type to the Virgin of the Rocks.—1605. **da Vinci** (School of). **Portrait of a woman**. She has the Valois family nose. Was she painted at the Court of Francis I?—✱✱1169. **Beltraffio. Virgin with the Casio family** (*p. 40*).—✱✱1597. **da Vinci. St. John the Baptist** (*p. 42*).—**Luini. Christ asleep**. He never came nearer to Leonardo da Vinci.—✱✱1599. **da Vinci. The Virgin of the Rocks** (*p. 47*).—1356. **Luini. Forge of Vulcan**. A fresco transferred to canvas. The frescoes of the Salle Duchâtel give a fairer idea of his powers.—✱1600. **da Vinci**. Presumed portrait of **Lucrezia Crivelli**, the mistress of Ludovic the Moor. The authenticity of this picture has been contested, yet what other painter could have put so much soul into a portrait?—✱1604. **da Vinci** (Shool of). **The Virgin with the scales**. They are the scales of the Last Judgment which St. Michael is holding.—✱1602. **da Vinci. Bacchus**. It might easily have been a St. John the Baptist. Perhaps a pupil worked on this, Cesare da Cesto, or Luca Melzi. But, all the same, the tender and ironical expression, the graceful attitude, the poetic background of rocks, are all typically Leonardo's in conception. The colour has turned towards red.—✱1533. **A. Solario. St. John the Baptist**. That a picture in this style, showing distinct effort to attain Leonardo's mystery of modelling, and the neighbouring Calvary, should be painted by the same hand, is striking proof of the extraordinary influence of the Florentine school over the painters of Milan.—1531. **A. Solario. Charles d'Amboise**, Governor of Milan.—1603[a]. **da Vinci** (after). Flemish copy of an original, which seemingly must have come from Verrochio's studio.—✱✱1530. **A. Solario. The Virgin "of the green cushion."** (*p. 47*).—1532. **A. Solario. Calvary**. Signed, dated 1503. Anterior to the Leonardo influence.

Right Wall : 1st Panel : Devoted to latest masters of the Florentine School. Michael Angelo is missing from the Louvre, as from most other Museums. Here are his contemporaries : Fra Bartolommeo and Andrea del Sarto. (See Historical Summary, 6.)

✱✱1514. **Andrea del Sarto. Charity** *(p. 47)*.—1642. **Italian School. Christ on the Cross**. At the foot, St. Francis.—1386. **Mazzola of Parma. Holy Family**. Imitator of Correggio.—1384. **Mazzola of Parma. Holy Family**.—✱1184. **Bronzino. Portrait of a sculptor**, or perhaps a young Florentine amateur; a sculptor so young would have been only an obscure apprentice.—✱18. **Correggio. The sensual man**. Obscure allegory painted in body colour, hence the colouring without warmth or brilliancy: but the attitudes of the figures are recognizably his, twisted to the point or dislocation, and also the faces spiritual or voluptuous.—1163. **Peter of Cortona. Virgin and Child** and St. Martin ; this work of the XVIIth century has no place here.—✱1154. **Fra Bartolommeo. Virgin in Glory**. Inscribed : *Orate pro pictore* (1511). The saints who pray for the painter are, to the left, St. Catherine, St. Peter, St. Lawrence, and St. Stephen; to the right, St. Francis and St. Dominic, embracing St. Bartholomew, the patron saint of the painter, and two martyrs. This painter has lost none of his religious conviction though living in the full swing of the Renaissance. The candour of expression, the purity of the tones, the symmetry of composition, recall Fra Angelico, while the modelling of the figures denotes the science of a contemporary of Leonardo and Andrea del Sarto.—1517. **Andrea del Sarto. Annunciation**. An old copy.—✱**Correggio. Allegory** (*see* N° 18); it represents the Virtues, Minerva crowned by Victory.—1421. **Giulio Romano**. Venus and Vulcan. Raphael's colour becomes earthy in his pupil's hands.—1608. **Zacchia. A musician**. Florentine painting ended in dryness.—1202. **Bernardo Campi. Mater Dolorosa**.—✱1515. **Andrea del Sarto. Holy Family**. Delicious composition which shows del Sarto to have been not only one of the freest draughtsmen of Florence, but also the most refined colourist of the school.—1242. **Carucci**, called **Pontormo** (after). **The Visitation**.—A free copy from a fresco at Florence.

Left Wall : 2nd panel : Devoted to Raphael, sufficiently well represented in the Louvre. His work, however, is not hung together, some pictures being still in the Salon Carré, others a little further down the Grande Galerie. (See Historical Summary, 6.)

1506. **Raphael. Portrait of a young man**. This gracious youth is not a representation of Raphael, nor is it by his hand. It has been ascribed to Bacchiaca.—1509[b]. **Raphael** (attr. to). Distemper on canvas; no doubt a head of St. Elizabeth.—✱1508. **Portraits of two men**. We may recognize, I think, Raphael in the man to the left, and the man on the right has a strong resemblance to Baldassare Peruzzi, the architect who worked with Raphael at the Farnesina Palace. The picture might be by Sebastian del Piombo.—✱1501 **St. Margaret**. Although the picture has suffered Raphael's genius is evident in the grace of the movement, and the sense of youth in the face. One of his later works, like the "Virgin of Francis I," and the "St. Michael." Dedicated to Francis I in memory of his sister, Marguerite de Valois.—✱1499. **Holy Family**. Towards the end of Raphael's life, a little composition in which one can recognize Raphael's own touch, but it has also been worked on by his pupils.—1668[a]. **Umbrian School. St. Sebastian**. By some Umbrian of second rank.—✱✱1496. **Raphael. "La Belle Jardinière"** *(p. 50)*.—✱1500. **St. John the Baptist** in the desert. The attitude recalls those of Michael Angelo's nude figures in the Sistine chapel so closely, that some people have recognized in this a drawing of Michael Angelo's.—✱✱ 1509. **Apollo and Marsyas** *(p. 48)*.—1510. **Abundance**. Panel in monochrome, which was a shutter to the neighbouring Holy Family.—✱1505. **Balthazar Castiglione**, a man of letters of the court of the Duke of Urbino, whom Raphael knew at Urbino and met again as a diplomat at Rome. Lightness of execution, harmony in grey, pleasant expression, easy pose, no doubt an excellent likeness, thoroughly characteristic of Raphael's genius at once facile and balanced.—1511. **Raphael** (School of). **St. Catherine of Alexandria**.—✱✱1497. **Raphael. The Virgin with the Diadem** *(p. 48)*.—1513[a]. **Ezekiel's Vision**. An old copy of the picture in the Pitti Palace.

Left Wall : 3rd panel : Admirable series of Venetian painters, particularly Titian, who is magnificently represented at the Louvre. Near him other masters of the same school : Palma, Bassano, Lorenzo Lotto, etc. (See Historical Summary, 7).

✱1190. **Veronese. Holy Family** with a Benedictine donor; the St. George is also a fine portrait; into this tiny work the painter has compressed all the rich magnificence of his huge canvases : the St. Catherine with her white robe, the pearly shadows of her fair skin is Veronese at his best.—1395. **Moroni. Portrait**, inverted replica of a portrait at Bergamo.—✱✱**Titian. The Man with the glove** *(p. 49)*.—1596. **Titian** (School of). **Holy Family**.—✱✱1578. **Titian. The Madonna with the rabbit** *(p. 49)*.—✱✱1590. **Titian. Alfonso of Ferrara and Laura di Dianti** *(p. 51)*.—✱1585. **Titian. St. Jerome**. Admirable night effect, with the ashen shadows of moonlight.—1425. **Bassano. The Feast of Cana in Galilée**. A Tintoret effect vulgarized.—✱✱1185. **Calcar. Portrait** *(p. 51)*.—1580. **Titian. Small Holy Family**. In many small details (such as the colour of the sky, the foliage, the face, and the Virgin's cloak) it is impossible to recognize Titian's handling.—✱1195. **Veronese. Calvary**; Very fine sketch; the livid bodies, the yellow dress against the stormy sky produce a discord of colour which is tragic.—✱1646. **Portrait**. Very fine, in the manner of Palma Vecchio.—✱1577. **Titian. Holy Family**. Of his youth. The Virgin is adorable. The absence of all architectural setting brings her closer to the figures around her and makes her more homely.—1180. **P. Bordone. Man and Child**. Philip II and his tutor, they say. Why not rather Francis II?—1519. **Savoldo. Portrait**. Very fine in its warmth of tone, and in its simple solid drawing.—1466. **Tintoret, by himself**.—1423. **Bassano. Noah's Ark**. Always the same hot colour, and the same piled up composition.—✱✱1399. Palma. **The Adoration of the Shepherds** *(p. 53)*.—1351. **Lorenzo Lotto. Holy Family**; very original in its light effect, and the movement of the figures.—1673. **Venetian School. Woman's Portrait**. Very fine, difficult of attribution.—1594. **Titian. Knight of Malta**. Lacking in authority for Titian.—1187. **Veronese. Sodoma**. Mediocre.—1518. **Savoldo. Gaston de Foix**, among looking glasses, in which he is reflected; Vasari has a story on Giorgione à propos of this.—1180ª. **P. Bordone. Woman's Portrait**. His usual red hair, stuffs full of little folds, and ready made elegances.

Left Wall : 4th panel : Continuation of the Venetian School, Tintoret, Veronese, Bonifacio, etc. (See Historical Summary, 7.)

✱1194. **Veronese. Christ carrying the Cross**. How he preserves his serenity in the suffering! Very fine sketch.—✱ 1593. **Titian. Portrait of unknown man**. This fine portrait might be ascribed to Moroni.—n.n. **Venetian School. Woman's Head**.—1464ª. **Tintoret. Christ with Angels**. In Tintoret, there is something of both El Greco and Delacroix.—1670ª. **Venetian School. Portrait** in the manner of Palma.—1135. **Giorgione. Holy Family**. Undoubtedly a studio piece, in which one finds his flaming colour and weak contours.—1426. **Bassano. Christ on the road to Calvary**.—1201. **Veronese** (school of). **Portrait**.—✱1465. **Tintoret. Paradise**. This is the motive he used in his immense composition in the Doges' Palace. The circles of Paradise, centring round the coronation of the Virgin. Not very attractive at first sight, it shows Tintoret's extraordinary power and daring in throwing figures about in space; notice how the colours die away delicately in the midst of violent oppositions of darkness and light.—1170. **Bonifazio. Resurrection of Lazarus**. This commonplace composition is saved by its fine Venetian colour.—✱1179. **P. Bordone. Unknown man**. This Venetian, pupil of Titian, was a traveller; it was in Germany that he met this good youth with a look so fresh and young.—✱1579. **Titian. Holy Family**. The Virgin is in the attitude of the famous Virgin of the Pesaro family; the pretty St. Agnes recurs in the finest of Palma's pictures in the Accademia at Venice.—1191. **Veronese. Holy Family**, with a donor, a Benedictine Lady.—1191ª. **Veronese. Christ healing Peter's wife's mother**, or rather raising Jairus' daughter.—✱1467. **Tintoret. Portrait**.—1574. **Varotari. Venus and Cupid**. A Venetian working in the Bolognese style.

Left Wall: 5th panel: continuation of the Venetian School (See Historical Summary, 7.)

1199. **Veronese. Portrait.** By a painter who is a decorator rather than a physiognomist.—271. **Muziano, St. Thomas.**—1428. **Bassano. Vintage.** Makes use of Titian's colour in his little realistic pictures.—1349. **Lotto. The Woman taken in Adultery.** A frequent subject at Venice, with its opportunity for contrasting different types of face. How pale the guilty woman is! Some of these hang-dog heads are like reminiscences of Dürer.—1582. **Titian. Christ and his executioners.** Studio piece.—✱✱1532. **Sebastian del Piombo. Visitation** *(p. 53)*.—1427. **Bassano. The Descent from the Cross.** The lighting is like Tintoret.—1586. **Titian. Council of Trent.** Curious picture which could not be by Titian.—1178. **P. Bordone. Vertumnus and Pomona.** He has repeated these compositions of two figures without end. —✱ **Titian. Unknown Man.** Portrait of Aretino at thirty-three; painted as a pendant to the Man with the Glove.—1674[a]. **Venetian School. The Beheading of St. John the Baptist.**—1424. **Bassano. Moses striking the Rock.** It is a pity that his composition does not vary as it should with the different subjects.

Return to the second panel of the Right Wall.

Right Wall: 2nd panel: the Bolognese School begins here. Eclectics, copyists, or picture-makers, they are crushed by the weight of too rich a heritage. Their credit historically is to have gathered the heritage of the Renaissance and passed it on to the great European schools of the XVIIth century, Spanish, Flemish, and French. (See Historical Summary, 14.)

1438. **Bagnacavallo. Circumcision,** taking place in the temple at Jérusalem, with its twisted columns, famous in artistic tradition; it is easy to notice in most of the figures the hand of one of Raphael's collaborators, Giulio Romano.—1484. **Salviati. Incredulity of St. Thomas.** The last stage of Florence; professors' art.—1493. **Sassoferato. Holy Family.** He cribbed from Raphael. —1241. **Pontormo. Portrait.** Rather dry. —1133. **Anselmi. Virgin with St. John and St. Stephen**: of Correggio's School: one feels the approach of the Jesuit style.—1420. **Giulio Romano.** Triumph of Titus and Vespasian. One of the historical reconstructions of which so many were made from the moment when archaeology invaded painting.—n.n. **Peter of Cortona. Birth of the Virgin.** It is just like Vouet.—✱1603. **Da Vinci** (after). **The Last Supper.**—One of the best copies that has survived from the famous Last Supper at Milan, perhaps by Marco d'Oggione. In spite of the copyist having made the expression of the faces rather heavier, this excellent picture allows us to reconstruct for ourselves what was one of the greatest works of all painting; a work in which Italian Art, at the height of its achievement, thought it was able to paint the soul as clearly as the body. Properly to understand the gestures of astonishment, indignation, incredulity, one must recall Christ's remark: "One of you shall betray me;" follow out the impression produced by this revelation, upon each of the apostles: grief, indignation, astonishment, etc.—1513[b]. **Virgin and Child.** By some copyist of Raphael.—1422. **Giulio Romano. Portrait.** His own, no doubt. —1119. **Allori. Isabella of Aragon** imploring Charles VIII's clemency; in a troubadour style, very surprising. Ingres must have admired it very much.—1183. **Bronzino. Christ and the Magdalen;** school or studio work.—1109. **Albani, Cupids disarmed.** A chain of cupids asleep; this sort of nonsense was adored in the XVIIth century. —1233. **Annibale Carrachi. Fishing.** Titian's palette, but in the landscape already a good many studio tricks.—**Bonifazio (?). Christ and the Woman taken in adultery.**—1232. **Annibale Carrachi. Hunting.** Imitating Titian's landscape and colouring.—n.n. **Guerchino. Hersilia separating Romulus and Tatius.** Smacks of the theatre.—n.n. **Albani. Venus and Adonis.**—1235. **Antonio Carrachi. The Deluge.** Anatomical studies. Poussin has borrowed the motif of the boat.—1560. **Turchi. Death of Cleopatra.**—1257. **Cesari** (called Josepin). **Diana and Acteon.** Much inspired by Raphael.—1210. **Cigoli. St. Francis of Assisi.**—**Gentileschi. Repose of the Holy Family.** Washed out and grey colour.—1150. **Barocchi. Virgin in Glory.** Langourous softness of a pupil of Correggio.—1111. **Albani. Diana and Acteon.** The dull roundness of statues.—1230. **Annibale Carrachi. Diana and Calisto.** In spite of the conventional hills of the right, the landscape has a certain grandeur due to its simplicity.—1456. **Guido Reni. The Rape of Helen.**

1599.—Leonardo da Vinci. *The Virgin of the Rocks.*

WORK *of his youth, and yet full of accomplished science; marvellous modelling of the faces and the children's bodies, keen psychology, beautifully sweeping draperies; the strange rocks add a very mysterious poetry; the colour has taken on a metallic hardness.* (Phot. Neurdein.)

1530.—Andrea Solario.—*The Virgin with the green Cushion.* *Signed.*

BY *a painter touched with Leonardo's influence, who yet has not lost the freshness of colour usually found in the painters of the North; Leonardo would not have made use of this gay note of the "green cushion."* (Phot. Hachette.)

1514.—Andrea del Sarto.—*Charity.*

Signed, dated: 1518.

PAINTED *for Francis I in France. "Pyramidal" composition like the "Belle Jardinière" of Raphael. The drawing is extremely supple, contours like Michael Angelo, and delicate shadows like da Vinci.* (Phot. Hachette.)

1509.—Raphael (attr. to). *Apollo and Marsyas.*

About 1500.

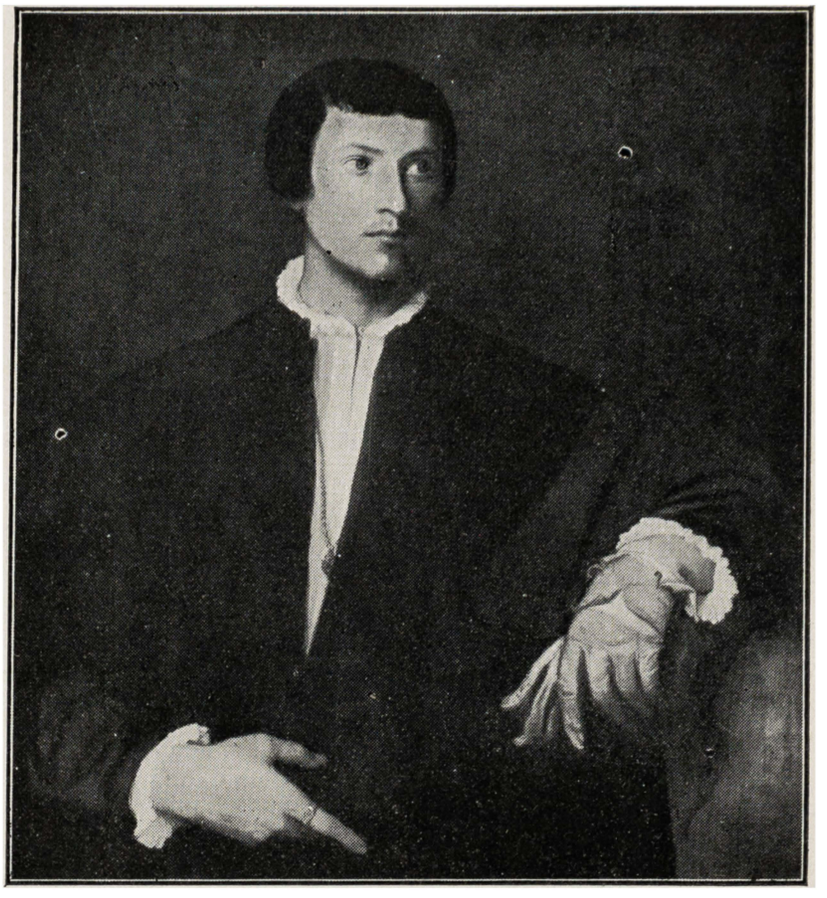
A charming Apollo waits while Marsyas plays. It was attributed for a long while to Raphael in his youth; now some painter working under Perugino is being looked for, for it is either to Perugino or to one of his pupils that this little masterpiece must be ascribed. Pinturicchio has been named merely because the group of birds chased by the kite occurs in his pictures. But one would look in vain in his abundant facile work for such purity of drawing as in this Apollo. He is a very mediocre draughtsman, incapable of such delicate, clear-cut forms, and it would be more reasonable to hold to Perugino himself,—a Perugino clever yet careful, as he sometimes was. Compare the outline of Apollo and that of the St. Sebastian in the Louvre: the identity is striking. Perugino invented this attitude, and has indeed repeated it ridiculously often. The little Marsyas, with his close-cropped head, resembles his St. Bernard, and the landscape is to be found almost exactly in several of his pictures. (Phot. Hachette.)

1497.—Raphael.—*The Virgin with the Blue Diadem.*

One of his charming Madonnas. She is showing Christ asleep to little St. John who is overcome with admiration. Like the "Belle Jardinière," this picture is of the happy period in Raphael's art, when he had full possession of the Florentine learned drawing and had not lost the freshness of sensation of his Umbrian youth. It dates from his first years at Rome, and is contemporary with the frescoes of the Stanza della Segnatura in the Vatican: the "School of Athens" and the "Dispute of the Blessed Sacrament." The landscape background, which gives such poetry to the work, is composed of ruins, which recall those of the Church of Constantine. Farther off, is a town veiled in morning mist; this atmospheric effect is rendered with a fineness and exactness which makes one think of Corot. It has been noticed that the two figures which stand out under the arch, and another on the steps, recall the central group of the "School of Athens:" which is another reason for seeing in this delicious composition a work of the same date as the frescoes in the Vatican (1509-1511). A little picture near by will serve to show how Raphael's manner and his type of Madonna changed during his sojourn at Rome.

1592.—Titian.—*The Man with the Glove.*

Signed: TICIANUS.



PAINTED *in his youth; the portrait of a young Genoese, Girolamo Adorno; offered to the Marquis of Mantua with a portrait of Aretino. The latter is also in the Louvre, under No. 1591, and although it was slightly increased in size in the XVIIIth century, it has many signs of kinship: the clothes, the shirt, the bead chain, the hands.... Girolamo Adorno, a young patrician, took an active part in the civil wars of his native Genoa. Ambassador to Charles V at Venice, he knew Titian, dying before the portrait was finished. Titian liked finishing his portraits without the sitters; his manner is to generalize and add dignity to their personality. A brown and mat complexion against a dark background: a look ardent and thoughtful; the relaxed pose of a passionate but indolent nature. The little information that has reached us describes him as a violent partisan leader, and hot in love. Undeniably Titian's portrait confirms what we are told.* (Phot. Hachette.)

1578—Titian.—*The Virgin with the Rabbit.*

Signed: TITIANUS. F. *About 1530.*

CHARMING *idyll in a landscape lighted by the setting sun. This marvellous valley of the Tagliamento is the route that Titian followed when returning from Pieve to Venice. The group on the left, St. Catherine bending forward holding the infant Christ, is a piece of fat and yet delicate painting. She is Titian's wife Cecilia. The shepherd near by, with the fine beard, who turns his head towards us, is perhaps the Marquis of Mantua, for whom the picture, it seems, was painted.* (Phot. Hachette.)

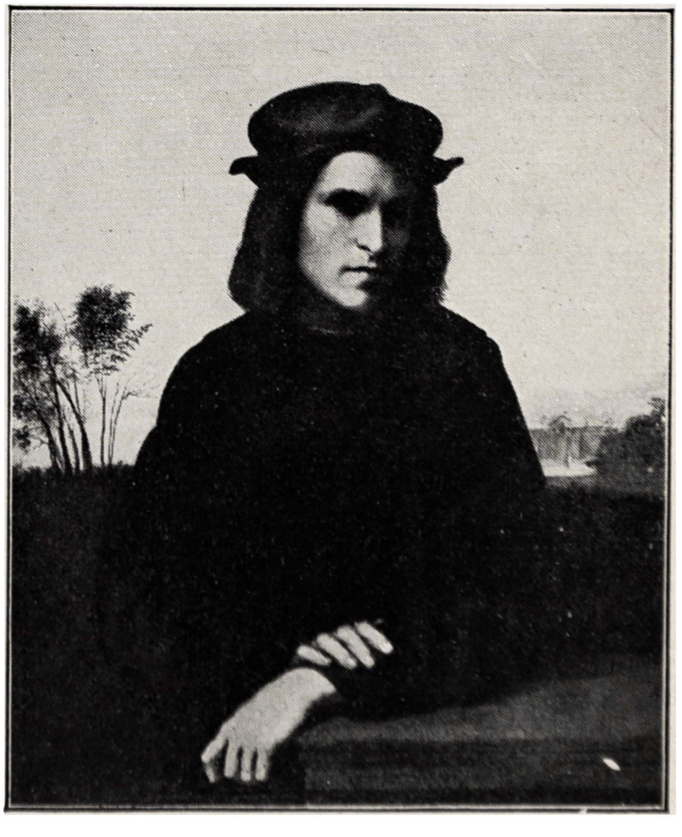
1496.—Raphael.—*La Belle Jardinière.*

Signed: RAPHAELLO VRB. MDVII.

VERY *characteristic of his Florentine period. Fresh from Umbria, he had not yet lost the simplicity of sentiment which he had brought from the country place where he was born; his eyes were still full of the light which spreads across the backgrounds of the pictures of Perugia, as it does across the plains of Umbria. The landscape, flooded with light, gives a feeling of the poetry of youth and a purity that is fresh and idyllic. The picture is an excellent example of the pyramidal composition, which we find again in Andrea del Sarto's Charity near by, and which became such a fashion in the Florentine school. The Virgin still Umbrian, a little Peruginesque, with her tiny features and full little eyelids, is modelled with a perfection which supposes a deep study of the Florentines, and especially of da Vinci. His influence is still more felt in the two children, for he it was who discovered the art of modelling their chubby bodies with delicate shadows. The charm of Raphael's Madonnas of this Florentine period is due to his newly acquired science not having yet effaced any of the impressions of his young days in Umbria. These Madonnas are numerous; this one belonging to the Louvre is certainly one of the most beautiful.* (Phot. Hachette.)

1644.—*Portrait of a young man.*

THIS *young man, with his dreamy look, is one before whom one likes to stop and ponder, and whom one would like to question; for he holds many mysteries. No doubt we shall never know his name, nor perhaps who painted him. Raphael has been named; and the attitude and relation of the figure to the landscape make one think of his portrait of Angelo Doni. It is certainly by one who is not a pure Florentine, one who has got the light of the Umbrian painters at once so soft and so clear, and who paints in detail while softening away asperities. Still it seems difficult for many reasons to maintain its ascription to Raphael: a weakness in the drawing, and in certain details, and an indefinable pettiness, denies the masterliness of the painter of Angelo Doni. The size of the figure, which is small (the panel was slightly added to at some time unknown) reveals a painter who is not entirely free from the influence of the primitives. Among the possible claimants, the most acceptable suggested up to now is Franciabigio.* (Phot. Hachette.)



1590.—Titian.—*Alfonso da Ferrara and Laura Dianti.*

ADMIRABLE *painting of about 1525; the type of beauty is one which Titian repeated often about this time: correct features, serene simplicity, the magnificent bloom of indolent beauty. Compare it with the Flora of the Uffizi. The people cannot be identified as Alfonso da Ferrara and Laura Dianti. Alfonso had a very hooked nose, quite unlike that of the lover hidden so discreetly in the shadow behind these flashing shoulders; Laura Dianti was actually painted by Titian, and the portrait is in an English collection; and despite the lack of characterization in all portraits of pretty women, it is not possible to see a likeness between the picture in the Louvre and the picture in England. Here we have the Marquis of Mantua and his favourite, Isabella Boschetti. The portraits of Frederic of Mantua—at Madrid and in the Edouard André collection—allow us to recognize here the son of Isabella d'Este. Titian worked a lot for him, reserving his best pictures for him.*

1185.—Calcar.—*Portrait of Brauweiler.*

THIS *Dutchman came to Venice and learnt portrait-painting under Titian, keeping his national taste for brilliant colours, reflections, and minuteness of execution. Titian simplifies more than this. It is Andrea Vesale — the dates and the initials agree with those of the illustrious anatomist — whose anatomy book Calcar illustrated with very fine drawings which for a long time passed for Titian's own, and with a number of vignettes, very picturesque and sometimes witty. In the frontispiece we recognize the same face as in this picture. The poppy-seeds are the arms of a surgeon, that proclaim his profession; with them no doubt he put his patients to sleep. They occur from time to time in the arms of medical men. The custom of placing the sitter's arms at the top of the background was kept up for a long time by the Flemish and Dutch painters. One finds it in the XVIIth century among the Haarlem school.* (Phot. Hachette.)

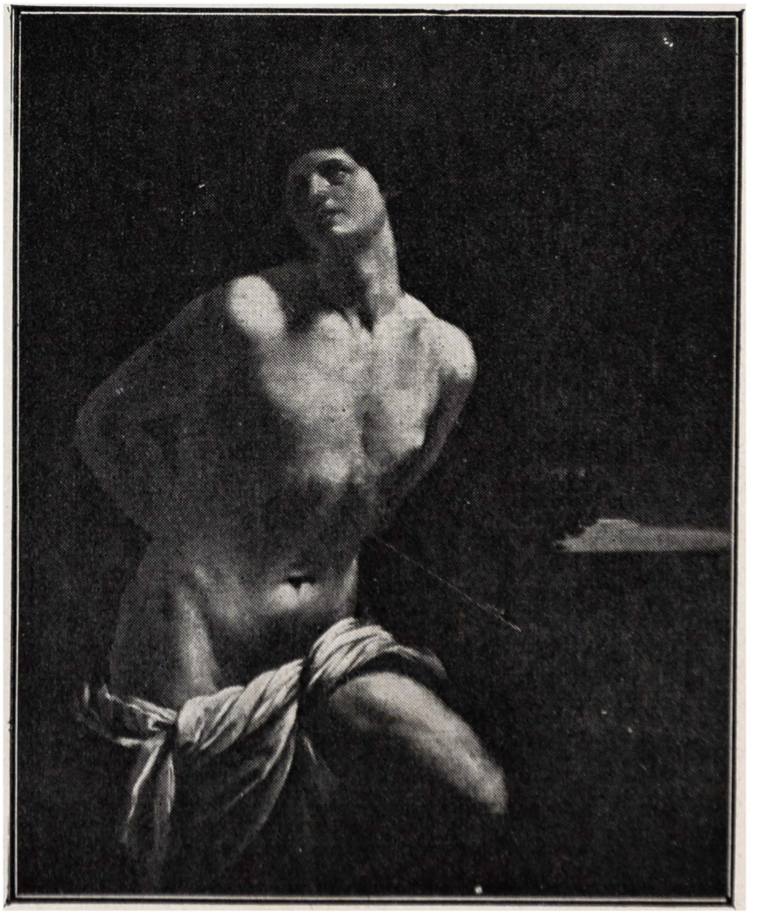
1598.—Leonardo da Vinci.
The Virgin and Child with St. Anne.

Painted about 1510.

In a large highly finished, drawing, which is at the Royal Academy in London, Leonardo has treated the same subject. In it the heads of the Virgin and St. Anne turn towards each other instead of both looking at the Child. This picture does not seem to be finished equally all over; the Virgin's face does not tell properly. The stages of affection of the three generations are admirably expressed. The elder embraces in her look of love the heads of both the Virgin and the Child. St. Anne is one of the most wonderful successes of this painter who knew better than anyone else how to express the soul in painting. How has he managed to show so distinctly the difference of age between St. Anne and the Virgin without disfiguring St. Anne's face with any of the signs of age? The blue mountains are a recollection of the Alps; their rocks are drawn by an artist who was a geologist; their character is given so as to satisfy the scientist and poet alike. (Phot. Hachette.)

1450.—Guido Reni.
St. Sebastian.

The Bolognese painters, of whom Reni was one of the most gifted, were too much admired in the XVIIth century, at which time French painters went to Italy to learn from them. Since, they have fallen unfairly into disfavour. They have all the qualities on which the great schools of modern painting are built. In work such as this, Rubens, Murillo, Le Brun, found much to admire and to study: a fine subject copied from nature, modelled with vigorous shadows, the forms approximated to those of the Antique. Reni was especially the painter of fine figures, and the "St. Sebastian" of the Louvre is a very fine figure, inspired moreover with a sentiment both powerful and dramatic. These qualities fail to interest us, perhaps because they have been debased by academic Art; none the less, it is the most learned school that has ever been. The age in which we live, is certainly not the period in which to despise such masters. How beautifully the light slips across the vigorous, supple form! (Phot. Hachette.)



1399.—Palma Vecchio. *Adoration of the Shepherds.*

PALMA VECCHIO, *contemporary and friend of Titian, developed along the same lines as Titian during his short life. Like him, he learned from Giorgione how to create new beauty from the relation of the figures and the landscape. The landscape here, a little village on the side of a hill, with distant mountains beyond, occurs in other of his works, for instance in the meeting of Jacob and Rachel at Vienna. It is Serinalta, his native place. His figures have Titian's serene gravity; the women's skins are paler and their hair is fairer, their forms more developed; the German type is more accentuated: the kneeling shepherd is more of the people in its inspiration. Much of his colouring is peculiarly his own, notably the yellow-ochre drapery, which is almost a signature.* (Phot. Hachette.)

Sebastiano Luciani, called Sebastian del Piombo.

The Visitation. *Signed, dated: 1521.*

THIS *composition belongs to his "Michael-Angelesque" period, when he was not content with merely working in the manner of the great Florentine, but pushed imitation to such a point that the drawing at least of some of his pictures was thought to be by Michael Angelo himself. What is Michael Angelo's here is the drawing of the draperies, their amplitude, and the grandeur and grace of the figures; also the foreshortening of the arms, and the men in the background. The way in which the colour becomes paler in the lights is also a Florentine habit. Yet the general colouring of the picture is thoroughly Sebastian de Piombo's own, recognizable in the works of his different periods, from the time that he collaborated with Giorgione up to the time that he painted in association with Michael-Angelo. Among the noticeable characteristics of his colour is the opposition of green and red. The opaque landscape, ruddy as if from the glow of a fire, is also habitual with him.*

Right Wall : 3rd panel : more Bolognese.

✱ 1613. **Domenichino** (called Zampieri). **St. Cecilia.** The most serious, but not the most interesting painter of this school.—1166. **Peter of Cortona. Meeting of Dido and Aeneas**. He often makes one think of his contemporary Poussin.—1617. **Domenichino** (called Zampieri). **Rinaldo and Armida**. Voluptuousness painted by a serious person. —1221. **Annibale Carrachi. Pieta.**—1236. **Louis Carrachi. Annunciation**; inspired by Veronese.—1649. **Portrait of Michael-Angelo**. A poor thing, attributed sometimes to Bugiardini.—1439. **Guido Reni. David and Goliath.** Fine painting of a fine subject.—1139. **Guerchino. Resurrection of Lazarus**. Abuse of black.—1141. **Guerchino. St. Jerome's Vision.** Already the atmosphere of Spanish realism.—1148. **Guerchino. His own portrait**.—n.n. **Domenichino. Alexander and Timocles**. Notice the care taken in the historical reconstruction which Poussin followed up.—1142. **Guerchino. St. Benedict and St. Francis**. Strong contrasts of opaque shadows and abrupt lights.—✱✱ **Guido Reni. St. Sebastian** *(p. 52)*.—1164. **Peter of Cortona. Virgin and Child.** This artist is one of the Bolognese whose pictures have aged least.

SALLE VI

GRANDE GALERIE

THIRD SECTION

It is reserved for certain Italian paintings that are particularly admired.

Left Wall: ✱✱1117. **Correggio. Marriage of St. Catherine** *(p. 58)*.—✱✱1503. **Raphael. St. George and the Dragon** *(p. 59)*. —✱✱n.n. **Da Vinci. The Joconda** (see frontispiece).—✱✱1502, **Raphael. St. Michael** *(p. 59)*.—✱✱1136. **Giorgione. Concert in the open air** *(p. 58)*.—*Right Wall:* ✱1588. **Titian. Francis I.** The painter never set eyes on the original ; the portrait was done from a medal. But Titian was quite ready to paint in this way, seeking the general character of the head rather than literal exactness. His portrait, probably less true than Clouet's, has yet been accepted as the traditional likeness.—✱✱1589. **Titian. Allegory** *(p. 59)*.—✱1507. **Raphael. Jane d'Aragon** painted in 1518. The drawing of the face, at once delicate and broad, is Raphael's, but the colour is rather heavy and the overloaded accessories point to Giulio Romano.—*At the End* :✱✱1598. **da Vinci. Virgin and Child with St. Anne** *(p. 52)*.

SALLE VI

GRANDE GALERIE

FOURTH SECTION

Right Wall : 1st panel : continuation of the Bolognese School. It adds interest to these paintings, if one takes the trouble to trace in the work of Domenichino, Lanfranc and Peter of Cortona, the origins of the French painting of the XVIIth century; and in the work of Caravaggio and Guerchino those of the Spanish School.

1434. **Procaccini. Holy Family**, Florentine in inspiration.—1463. **Riccio** (called Brusasorci). **Holy Family.**—43. **Guerchino Martyrdom of St. John.**—1612. **Domenichino. St. Paul in Ecstasy.** Poussin was inspired by this picture.—1218. **Annibale Carrachi. Silence.** Celebrated in the XVIIth century. The painter is "doing" Raphael. —1222. **Annibale Carrachi. Christ at the Tomb.** Here he is thinking of Venice.—1277. **Gaspard Dughet. Landscape.** Notice his likeness to his brother-in-law Poussin.—1520. **Schedone. Holy Family.**—n.n. **Guerchino. Lot and his daughters.**—Less vigorous than usual.—1483. **Rosselli. David's Triumph.**—1207. **Contarini. Holy Family.**—1271. **Donducci**, called Masteletta. **Vision of St. Francis.**—1208. **Contarini. Holy Family.**—479. **Domenichino. Herminia with the Shepherds.**—1217. **Annibale Carrachi.** The Virgin with the Cherries.—1537. **Spada. Aeneas leaving Troy.**—n.n. **Lanfranchi. An Angel and the Magdalen.**—1534. **Solimena. Heliodorus driven from the Temple.**—The touch of XVIIIth century feeling in this picture makes it out of place here.—1475. **Romanelli. The Manna.** One recognizes here the facility and the dullness of the fresco-painter, who decorated the rooms of Roman Sculpture at the Louvre (formerly Anne of Austria's appartment).—1448. **Guido Reni. The Magdalen ;** Niobe's face transposed.—1562. **Fr. Vanni. Martyrdom of St. Irene.**—n.n. **Bern. Strozzi** (attr. to). **An old man and two children.** A strange painting, very interesting.—1147. **Guerchino. Circe.**—1287. **Feti. Country Life,** one would almost say Dutch.—1305. **Luca Giordano. Mars and Venus.** Herald of XVIIIth century facility. Almost a Boucher already. —1338. **Lanfranc. Separation of St. Peter and St. Paul.** By a painter both lively and skilful.—1558. **Turchi. Samson and Dalilah.** By an XVIIth century Venetian, influenced by Bologna.—1392. **Francesco Mola. St. Bruno's Vision.** A good painting which has not lost its freshness.—1340. **Filippo Lauri. St. Francis of Assisi in ecstasy.** —1147. **Guido Reni. Ecce Homo.**—1122. **Caravaggio. The Fortune Teller.** Excellent painting, robust and rich, very modern in effect.—1337. **Lanfranc. St. Peter** —1304. **Gargiulli**, called Micco Spadaro. **Combat of Christians and Mussulmen.** Unexpected effect, painted with the minuteness and cleanness of a Fleming.—1160. **Peter of Cortona. Jacob and Laban.**—1171. **Bonifazio. Holy Family.** Return to Venice.—✱1124. **Caravaggio. Vignacourt**, Grand Master of Malta, admirable in execution ; the author of this vigorous painting has really discovered a new source of beauty, he invented modern realism.—1250. **Castiglione. Melchisidek and Abraham.**—1126. **Angeli**, called the Neapolitan. **The Satyr and the Peasant ;** a touch of the Flemings.—1113. **Albani. Salmacis and Hermaphrodite.**—1432. **Preti** (called the Calabrian). **Martyrdom of St. Andrew.** Italy and Spain meet in this.—1368. **Manfredi. The Fortune Teller ;** beautiful and strong painting in Caravaggio's manner.—1390. **Mola. St. John the Baptist preaching.**—✱✱ 1121. **Caravaggio. Death of the Virgin** *(p. 60).*—1559. **Turchi. The Woman taken in Adultery.**—1377. **Salvator Rosa. Tobias and the Angel.**—1266. **Crespi**, called Spagnuolo. **A School.**—1123. **Caravaggio. Concert.** One of the weaknesses of the naturalistic school is the paucity of interest of the subjects, which they can treat.—1206. **Canlassi**, called Cagnacci. **St. John the Baptist.**—✱ 1288. **Feti. Melancholy.** A vigorous painting from the model, transcription of Dürer by a pupil of Caravaggio.—1251. **Castiglione. The money-changers driven from the Temple.**—1549. **Tiepolo. A Banner** painted on both sides : the Mass of St. Martin, the Virgin, the Child and St. John. Prodigious skill of hand. The importance of the whites reminds us that Tiepolo was a fresco painter accustomed to make use of his wall surface.—✱✱ 1480. **Salvator Rosa. Lanscape** *(p. 60).*—1478. **Salvator Rosa. Apparition of Samuel to Saul** This painter knew how to treat the fantastic.—1403. **Panini. Feast.**—1404. **Panini. Concert.**—1379. **Carlo Maratta. Marie Madeleine Rospigliosi.**—1409. **Panini. Concert at Rome.** There is much spirit in the detail of this thankless composition.—✱ 1479. **Salvator Rosa. Battle.**—1459. **Sebastiano Ricci Christ's charge to St Peter. Forerunner of Tiepolo.**—1380. **Maratta His own portrait.**—1408. **Panini. Interior of St. Peter's at Rome.** "Tour de force" of this effect of perspective.—1279. **Feti. The Guardian Angel.** The arm is overdeveloped to the point of deformation.

Right Wall : 2nd panel : the last Italian painters. Venice just before her definite decline, had a last crop of painters in the XVIIIth century. Tiepolo and the Venetian landscapists : Canaletto, Guardi. At this time the picturesqueness, so peculiar to Venice, produced a kind of landscape which is still being painted.

✱ 1328. **Guardi. The Doge embarking on the Bucentaur.** The spirited movement of the gondolas being rowed in all directions is charming.—1330. **Guardi. Shrove-Thursday at Venice.**—1413. **Pellegrini. Allegory.** This time the Italian has reached Boucher's style.—✱ 1332. **Guardi. The Doge's Procession.**—n.n. **Tiepolo. The Triumph of Religion.** Sketch for a ceiling, a procession crossing the sky.—1405. **Panini. Architecture.**—1333. **Guardi. The Hall of the College in the Doge's Palace.** At once true and spirited.—**Ricci. The Continence of Scipio.** Historical episode told with XVIIIth century spirit, a flippancy and liveliness like Tiepolo.—✱ 1203. **Canaletto. The Grand Canal. The Salute** He paints quiet perspectives, while Guardi is attracted by effects of light. How often the Salute has appeared in painting since this time! Has it ever been painted so "right?"—1252. **Castiglione. Animals and utensils.**—1334. **Guardi. The Coronation of the Doge,** on the Giants Staircase.—1460. **Ricci. Sacrifice of Polixene.**—✱ 1547. **Tiepolo. The Last Supper.** painted with such ease of manner and such liveliness that the sentiment of the subject is entirely altered.—1458. **Ricci. Allegory.**—1329. **Guardi. The Salute at Venice.**—1331. **Guardi. Fête in the Piazza of St. Mark.**—1127. **Angeli. The little drummer.**—1402. **Panini. Feast.**

SPANISH SCHOOL

Go back as far as the 4th section, to the screen placed across the Gallery; on this panel, **Greco. Christ on the Cross and Donor** (15).

Left Wall: 1st panel: devoted to the Spanish School of the XVIIth century; Greco, pupil of Tintoret, and Ribera continuing Caravaggio's style show their kinship with Italy. They express none the less forcibly the genius of Spanish naturalism and its ardent religious faith. (See Historical Summary, 15.)

✱✱ **Herrera. St. Basil dictating his doctrine** *(p. 62).*—✱✱ 1722. **Ribera. The Entombment** *(p. 61).*—n.n. **Ribera** (attr. to). **A philosopher.**—✱ 1723. **Ribera. St. Paul, the Eremite.** The relief of this figure is astonishing.—1703. **Collantes The Burning Bush. Italianised landscape.**—✱ 1716. **Murillo. Miracle of the Angels.** Angels are doing the kitchen work for a convent. The naturalism of the picture is quite in keeping with the simplicity of the miracle; the "ascension" of the cook is a little startling; still his face glows with such ecstasy!—n.n. **Greco. King Ferdinand,** or St. Louis. The cold greys of the armour are characteristic of Greco.—1707. **Morales. Christ carrying the Cross.** Inspired by Sebastian del Piombo.—1740. **Zurbaran. St. Apollina,** with the instrument of torture.—1724. **Ribera. Virgin and Child.**—✱1723[a]. **Ribera** (attr. to). **Christ at the Tomb.**—1730. **Tristan. St. Francis of Assisi.** How far we are from the Umbrian type!—✱✱ 1721. **Ribera. Adoration of the Shepherds** *(p. 61).*

Left Wall: 2nd panel: continuation of the Spanish School. Velasquez is represented only by works of secondary importance, which are however sufficient to show us his admirable lightness of hand and transparency of colour. (See Historical Summary, 15.)

1738. **Zurbaran. St. Peter Nolasque** founding the Order of Mercy at Seville, or rather St. Bonaventure presiding over the Chapter of the Franciscans. Vigour rather over brutal; without transition between the planes and the tones.—**Velasquez. Portrait of a Girl.** Notice his favourite harmony of rose on a grey ground. Is it not Margaret of Austria?—1720. **Pereda. Fruit and musical instruments.**—1718. **Murillo. Portrait of Quevedo.** A strange mistake. It is not the portrait of Quevedo, the poet; but spectacles in Spain bear the name of Quevedo.—1733. **Velasquez. Philip IV.** One of the numerous replicas of his Philip IV.—1719. **Murillo. Portrait of the Duke of Ossuna.**—n.n. **Woman's Portrait.** Heavy painting.—✱1725. **Ribera. The club foot.** Spanish realism gets admirable effects from ugliness. The earth-coloured face of this imp sparkles

with gaiety. How well the figure stands in space.—✱✱ 1731. **Velasquez. Portrait of the Infanta Margarita-Maria** *(p. 62)*.—✱ 1734. **Velasquez. Group of thirteen people.** It is impossible to accept the tradition of Velasquez (in black on the left) and Murillo (next him) appearing in this picture; they are figures of the same age, and there was a difference of sixteen years between them; a rapid sketch, facile, light painting; in the "View of Saragossa," by his pupil Maz., Velasquez has painted similar figures in the foreground.—✱ 1735. **Velasquez. Marie Anne.** The painter does not seek to give the expression of a face by drawing the features, nor the attitude: for him a face is only spots of colour. Extraordinary lightness of handling, which, made of nothing and apparently careless, renders perfectly the transparent rose colour of the flesh and the lips telling ruby in relation to the grey of the dress and back-ground.—1708. **Murillo. The Immaculate Conception.**—1732. **Velasquez Philip IV.** Standing ready for a day's shooting; replica of a portrait at Madrid, differing only in a trifling detail. The lack of snap in the execution proves it a copy.—✱✱1717. **Murillo. The Beggar boy** *(p. 64)*.—1749. **Spanish School. Man's portrait.** A fine head, which resembles heads in certain of Velasquez pictures, e. g. Apollo and Vulcan.—1737. **Velasquez** (attr. to). **Portrait of Don Pedro of Altamira.**—✱✱1739. **Zurbaran Funeral of St. Bonaventure** *(p. 63)*.

Left Wall : 3rd panel : continuation of the Spanish School. Murillo combines in a delightful way Spanish naturalism and mysticism. At the end of the XVIIIth century, Goya appears like a strange meteor, suddenly, without precursor or successor. (See Historical Summary, 15.)

1702. **Carreno da Miranda. St. Ambrose asking alms.**—1714. **Murillo. Christ in the Garden of Olives.**—1711. **Murillo. Virgin in Glory.** Type of Virgin almost childlike.—1715. **Murillo Christ at the Column**, St. Peter prostrated before him.—1712. **Murillo. Virgin with the diadem.**—✱✱ 1709. **Murillo. Immaculate Conception** *(p. 64)*.—✱ 1710. **Murillo Birth of the Virgin.** A pretty central effect of light which gives a touch of poetry to a scene treated in an entirely realistic way.—1713. **Murillo. Holy Family.** Of all the Spaniards, Murillo resisted outside influence least; here one can find Raphael, and Rubens or Vandyck.—1705^{b}. **Goya. Perez de Castro.** But why does the Minister hold a pencil and drawings?—✱✱ 1705. **Goya. Spanish Girl** *(p. 63)*.—1742. **Christ's head.**—1704^{a}. **Goya. The Woman with a Fan.** Painting in the Velasquez traditi n, with sharper colour contrasts, more nervous in handling and less certain. n.n. **View of the Escurial.**—1704. **Goya. Guillemardet.** Goya as a rule has more liveliness; here he is as restrained as David's school.

SALLE VI

GRANDE GALERIE

FIFTH SECTION

FLEMISH SCHOOL

BRILLIANT colours, exuberant forms, figures on the move—*Rubens and his School.* Rubens is one of the greatest poets among painters; he combines the highly coloured realism of the Flemings with the lyric decorative genius of Italy. The Adoration of the *Magi, Thomyris and Cyrus,* are magnificent examples of his large compositions. He also left towards the end of his life a number of paintings entirely personal in outlook in

1117.—Correggio.—*Marriage of St. Catherine.* *Painted in 1519.*

So full of grace and feeling it explains Correggio's influence on the florid Catholicism of Jesuit Art. Christ is amusing himself by putting a ring on the finger of a pretty St. Catherine. The Virgin and St. Sebastian smile at the play. The Venetian pictures show us how much Correggio is indebted to them for his rich colour as he is for his smiling faces to da Vinci.

1136.—Giorgione.—*Concert in the open air*

One of the rare pictures attributed to Giorgione, and which ought for many reasons to be given back to Titian. Extraordinary harmony between the figures and the landscape. The colours of the flesh and the clothing, the green background, the golden setting sun, and the blue distance, how emotionally beautiful they are as colour and how new in art! (Phot. Hachette.)

1589.—Titian.—*Allegory in honour of Alfonso d'Avalos.* *After 1530.*

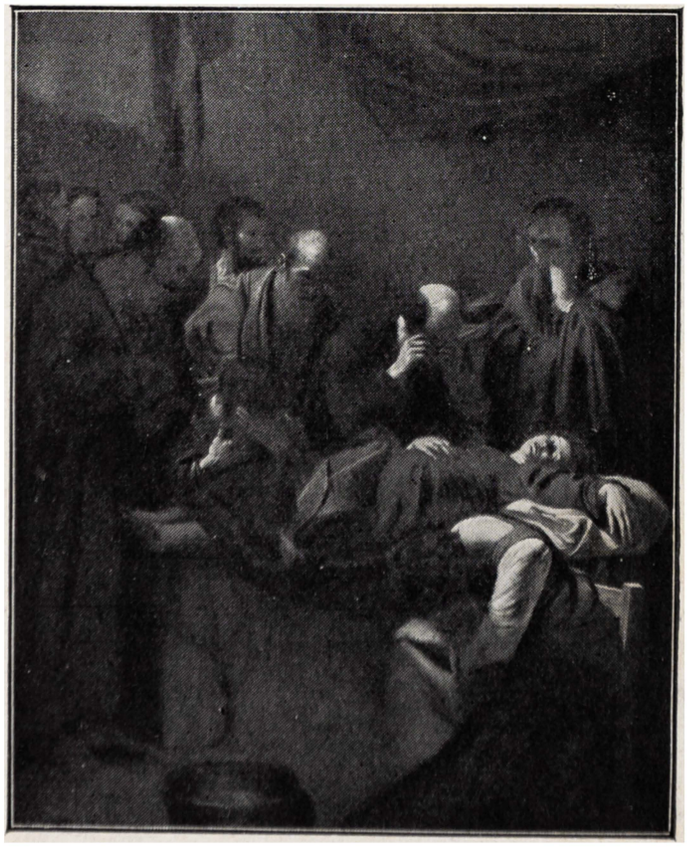
ONE *of Titian's pure masterpieces in its brilliancy and warm harmony of colour, moving us by its sheer beauty. The motif is odd and the composition unusual. The man in armour is not Alfonso d'Avalos—Charles V's general —whose portrait Titian certainly painted, out on another canvas. This picture is an allegory. It is Titian himself who looks out from the background, painted from the three-quarters point of view which, an artist so often chooses when portraying himself in a mirror. The young woman holding the globe is his wife, Cecilia, whose death in 1530 left him for a long time inconsolable: the allegorical figures express affection, marriage, fecundity : and the globe symbolizes the fragility of his happiness. Cecilia's likeness occurs frequently in Titian's work, indeed she is to the found in the Louvre as St. Catherine in the picture of the Virgin with the Rabbit. Titian has left many compositions in which portraits and allegorical figures are united; but none other so touching as this picture, for here we meet something that is beyond the ordinary merits of Venetian panting. The voluptuous colour lends it a passionate poetry.* (Phot. Hachette.)

1502. 1503.—Raphael.—*St. Michael. St. George.*

PAINTED *before he was twenty, they are good examples of Raphael's beginnings. They have childish passages in them, and attract by the freshness of inspiration and the ingenuous execution. His figures, previous to Perugino's influence, have a feminine delicacy.*

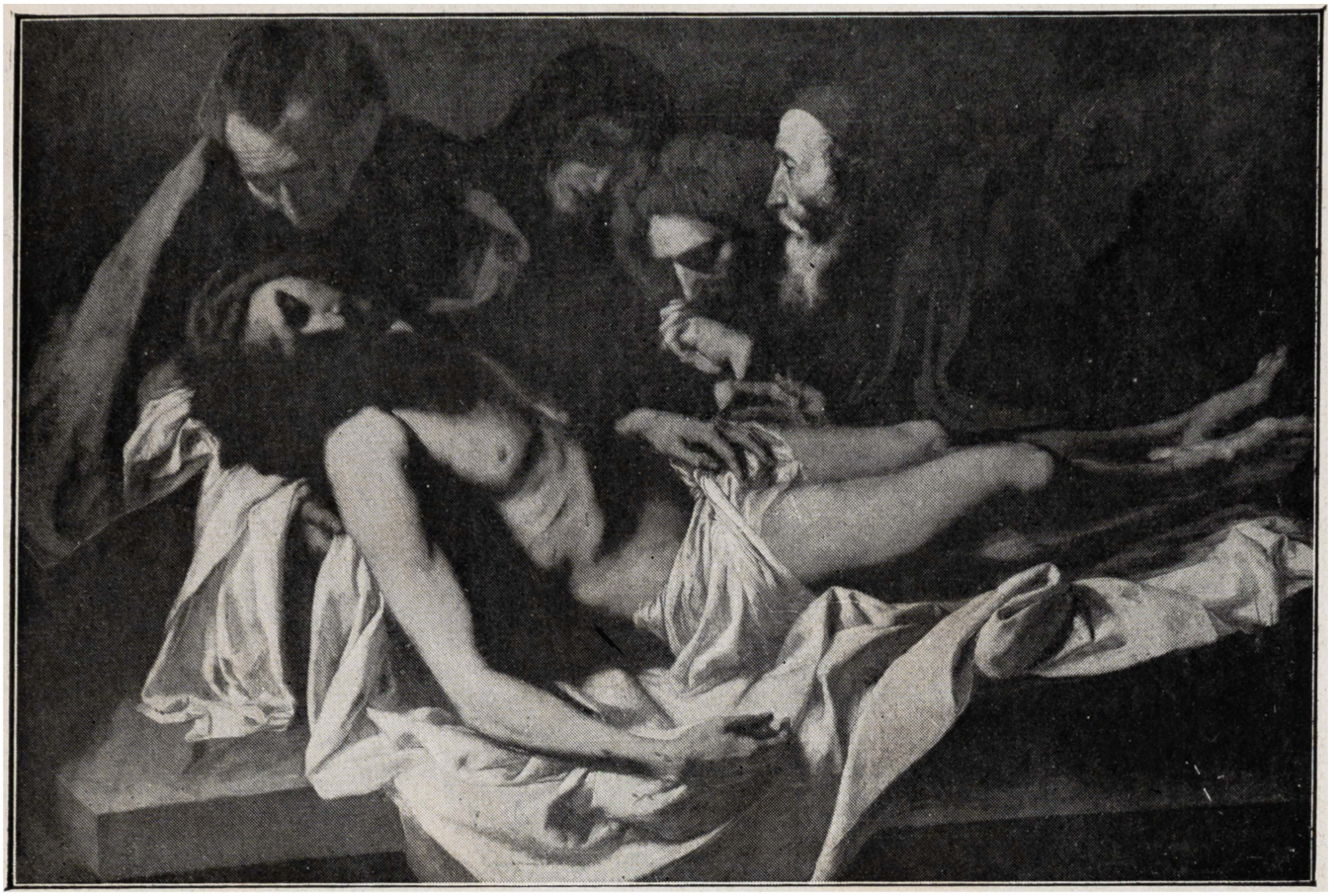
1479.—Salvator Rosa.—*Landscape.* *Signed, dated: 1659.*

THE *lighting is very abrupt, with flashes and sudden streaks. The trees are torn, the rocks as if heaved up by an explosion; the sky full of storm. A volcanic, inhospitable spot.*



1121.—Caravaggio.—*The Death of the Virgin.*

THIS *huge composition, which has not the celebrity of the masterpieces of the Renaissance, is, all the same, one of the most significant works in the history of painting. It is one of the first pictures in which occurs the "undiluted naturalism" of modern art. Caravaggio apparently wished to paint nature exactly as it is. He has painted the dead Virgin from nature. His contemporaries were shocked by this brutal crudity. But many painters understood the splendid opportunities opened up to them by this new manner, with its whole-hearted effort towards truth of appearance. The great naturalistic schools of the XVIIth century in Spain and Flanders owe much to Caravaggio's courageous innovation. There is, however, still a remnant of Italian artifice in the composition of his huge pictures. There is a certain theatrical effect, which is foreign to a pure naturalist. Intended for the interior of churches, such pictures must needs keep a certain decorative character, with noble gestures, rhetoric, and the emphasis and accents which tell at a distance.* (Phot. Hachette.)



1722.—Ribera.—*The Entombment.*

PUPIL *of the Neapolitans, and of Caravaggio, as is shown by the energetic forms relieved abruptly against the opaque shadows. These violent oppositions give the work its dramatic accent. Ribera pushes his naturalism further than his masters; the very paint seems to be a sort of re-creation of the flesh itself—not merely a representation of it. The power of the great realists lies in being able to make us believe in the tangible reality of what they paint.* (Phot. Hachette.)

1721.—Ribera.—*Adoration of the Shepherds.*

Signed, dated: 1650.

MAGNIFICENT *realism, truly Spanish. Each figure is a portrait, striking in its veracity: the old, brown-skinned woman: the shepherds, hardly civilized, dressed in sheepskins: and, in contrast with their roughness, the gentle, fresh-faced Virgin and the tiny Christ emitting a pale halo of light. The picture is conceived with a naïveté that is primitive, but the means of expression are modern.* (Phot. Hachette.)

1731.—Velasquez.—*Portrait of the Infanta Margherita.*

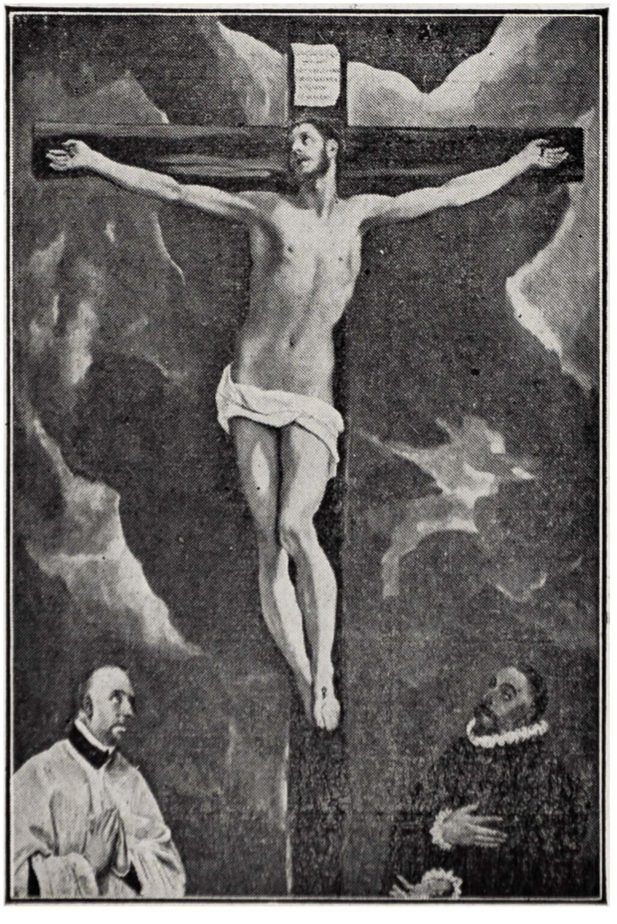
THIS *little portrait sufficiently proves Velasquez' prodigious originality, in its handling as light as water-colour, a painting without matter, in its muted harmonies of rose and grey, in the power of making a face live without apparently drawing the features—seizing in a few unerring touches the reality of a child's face, so frail yet complex. The babe already carries herself like a queen.* (Phot. Hachette.)

1729.—Greco.—*Christ on the Cross.*

A *Greek by birth, Greco lived at Venice before settling at Toledo, as is easy to trace in his work. This Christ is unmistakably by a pupil of Tintoret, that tormented Venetian. But the Greek has added recollections of greenish corpse-like colour from Byzantine Art: Spain with its savage Catholicism, and the influence of Toledo, harsh and passionate, have exaggerated his manner to the verge of insanity. The figure, livid against the blackened sky, expresses paroxysms of suffering.* (Phot. Hachette.)

1706.—Herrera.—*St. Basil dictating his doctrine.*

SAINT BASIL *in a mitre; above him is the Holy Spirit breathing his doctrine in his ear; to the right St. Bernard and St. Dominic; to the left, Bishop Diego and St. Peter the Dominican. In no other school is religious sentiment expressed in terms so untamed. All these figures, painted from nature, express a wild energy.* (Phot. Hachette.)

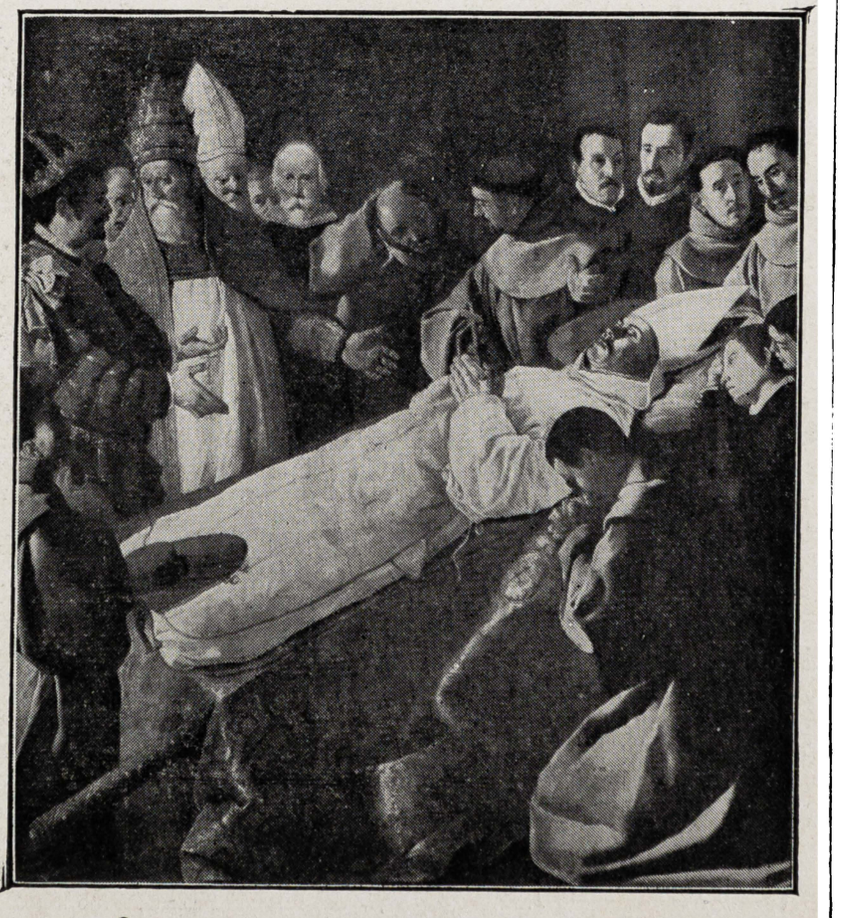


1705.—Goya.—*Spanish Girl.*

GOYA, *painter, draughtsman, etcher, was an artist of very wide range. Imaginative, with wild and fantastic visions he was also a first-rate portrait-painter. This picture is a good example of the excellence of his technique. In execution, it is worthy of the great masters of the Spanish School, which contains so many excellent practitioners, both vigorous and delicate. Velasquez' influence is here, in the delicate harmony of rose and grey. Goya was a great admirer of Velasquez, whose work he often copied. Undoubtedly it is from him that he learnt to give his paint the sense of life. True painters are not content merely to imitate the colour of a face or figure: they know how to infuse into their paint the animation and warmth of life itself. Despite its formality of pose, the figure seems truly alive. The roughness of his "handling" sometimes shocked his sitters. He was in a gentle humour when he painted this lady of Madrid, with her dullish face set in the black and rebellious hair, and her look, heavy to the point of sulkiness.* (Phot. Hachette.)

1739.—Zurbaran—*Funeral of St. Bonaventure.*

SAINT BONAVENTURE *died at Lyons, in the year 1274, during a Council Meeting at which Pope Gregory X and Michael VII Paleologus were present. They are recognizable on the left. The picture comes from the cloisters of the Mercy-Chaussée at Seville. How Spanish naturalism goes beyond Caravaggio's even, in its truth of portraiture and the unexpectedness of the placing of the figures ! It is like a bit cut out of nature without thought of a general harmony of light or colour or of how the lines and attitudes would fit the frame. The planes and tones meet abrubtly without transitions, and cut each other quite brutally. The execution is solid without any charm. The heads are vigorous portraits. Such work is the more impressive, the more perfectly the harshness of the execution is in harmony with the gloomy character of the subject.* (Phot. Hachette.)



1709.—Murillo.—*The Immaculate Conception.*

THE *Virgin in white, her hands upon her breast, stands upon a crescent moon: around her angel children seen through luminous vapour. Applied to a new subject, it is the old effect which had been used in the Assumption by the Italians: Titian and Correggio. Murillo is, of the Spaniards, the most easily affected by outside influences; making one think of the Venetians, and also of the Flemings, Rubens and Van Dyck. His genius has none of the fierce harshness of Zurbaran or Herrera. Like them, he is a vigorous realist; it is easy to find the Spanish type underlying his figures, however sanctified. In his sweetness of colouring, his liking for the lighting that suits apotheoses and his theatrical effects, he is a very characteristic painter of Jesuitical Art. According to the dogma of the Immaculate Conception, the Virgin returned to earth freed from the burden of original sin. As the theme of their pictures, painters took the following passage from the Apocalypse: "There appeared a great wonder in heaven; a woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars."* (Phot. Hachette.)

1717.—Murillo.—*The Beggar Boy.*

WHEN *we look at the whole of Murillo's output, we find that there are two distinct men in his work: one the painter of religious pictures; the other, as here, a pure realist, the vigorous painter of the life about him. As a realist he has left a charming series of pictures of street boys, of which this one in the Louvre is a delightful example. The lad has sought shelter in the shade, but the fierce sun of Spain cuts a square of light into his retreat. The effect is entirely successful, although the painter has not in any way forced either the light or the colour. The boy meanwhile is settling down to hunt the little enemies which attack him. The painting of all the details of the picture give us pleasure: the water-pot, the basket, the fruit, the shrimps,—and it is rare to find a work which is both lively and robust, a work which combines playfulness with great painting.* (Phot. Hachette.)

which he expresses the intimate joys of his home life, such as *Helena Fourment and her children*, or his pleasure in out-door life, such as his *landscapes*, the *Kermesse*.—His pupils, Van Dyck, Snyders are also well represented.

Jordaens, is not a pupil of Rubens ; his painting, robust and fat in texture, shows his influence however. (See Historical Summary, 16.)

Left Wall : 1st panel. 1968. **Van Dyck. Children of Charles Ist**, who became Charles II, James II, and Mary, wife of the Prince of Orange. Delicate sketch; full of spontaneity and elegance.—✱2111. **Rubens. Henri de Vicq**, ambassador; fresh, heatly painting, in his best manner.—✱✱ 2115. **Rubens. Kermesse** *(p. 67)*.—2110. **Rubens. Sketches** for the Life of Marie de Medicis, The lightness and certainty of touch gives them great charm.—2114. **Rubens. Portrait** of Suzanne Fourment, elder sister of his second wife. He painted her often; he has used her face for one of the three Graces in the Education of Marie de Medici.—1927 **Ph. de Champaigne. The Supper at the House of Simon the Pharisee**. Here we see the French influence of Le Brun and Poussin dominating the painter's Flemish temperament.—✱ 2084. **Rubens. Thomyris** having defeated Cyrus, orders his head to be plunged into a bowl of blood. The faces that look on at this horrible action are very attractive. One of Rubens' most sumptuous and finest pictures.—✱✱2075. **Rubens. Lot's Flight** *(p.68)*.—✱1972. **Van Dyck. François de Moncade**. We shall see him on horseback further on.—✱2078. **Rubens. Virgin surrounded with Angels**. Observe how Rubens in this picture gives the pearly look to the flesh by the use of reflections and half-tints.—✱2116. **Rubens. The Tournament.** Admirable effect of setting sun near his own Chateau de Steen Rubens the country gentleman painting. The shape of his house suggested to his imagination a Gothic tournament.—✱ 1983. **Van Dyck. His own portrait**. He was very good-looking, well bred and sensitive, and was a model worthy of his own distinguished art.—2142. **Snyders.** Noah's Ark. Good painting; uninteresting composition. These two lions are to be seen harnessed to the Marriage Car in the Medici Gallery.—2083. **Rubens Triumph of Religion.** Design for Tapestry. Everything is made rounder and fuller and more emphatic, the better to fill the frame and make effect at a distance.—✱ 1985. **Van Dyck. Portrait of Richardot and his son**. A marvel of elegance and sensitiveness.—✱ 1969. **Van Dyck. Portrait of Two Brothers** : Charles, Duke of Bavaria, and Robert, Duke of Cumberland. In this double portrait one may admire the brilliant Flemish painting of the flesh, the low-toned richness of colour like Titian's, and the aristocratic distinction in the figures.—✱✱ 2113. **Rubens. Helena Fourment and her children** *(p. 68)*.—2141. **Snyders. The earthly Paradise**. What tiresome animals.—✱✱ 1967. **Van Dyck. Charles Ist** *(p. 69)*.—1976. **Van Dyck. Man's portrait**. Fat colour like Titian.—✱ 2013. **Jordaens. the Youth of Jupiter**. Another "tour de force," so warm and luminous is the quality of the flesh.—1970. **Van Dyck. Isabella Claire Eugenie**, Governess of the Lowlands. She joined, during her widowhood, the Sisterhood of St. Claire, which gave the painter no opportunity for warm colour and rich textures.—2068. **Fr. Pourbus. The Last Supper.** The Fleming is making an attempt to paint a big composition in a Bolognese style.

Right Wall : 1st panel : continuation of the Flemish School. Rubens in the midst of his imitators, pupils and followers. (See Historical Summary, 16.)

2137. **Ryckaert. Interior of a studio**. Delicate and clever painting by a good forerunner of Teniers ; it shows one of the smaller Flemings or Dutchmen at work at his easel.—2112. **Rubens. Anne of Austria.** An official picture, well wrought but lacking in expression. In the background a bust which has, strangely enough, a likeness, not to Louis XIII, but to Buckingham.—✱ 2015. **Jordaens. The Sing-Song after Dinner**. It is his wife, Catherine Van Noort, mother of many, who sits to the right. Solid colour, loose forms; if one cannot sing a part, one can at least make a noise to help.—✱✱ 2156. **Teniers. The Prodigal Son at Table** *(p. 66)*.—2016. **Jordaens. Man's Portrait.** Who is this Porthos?—It is said to be Admiral Van Ruyter, but Bol's portrait of him at Amsterdam shows us a dried up man. —2144. **Snyders. Boar Hunt**. All sorts of

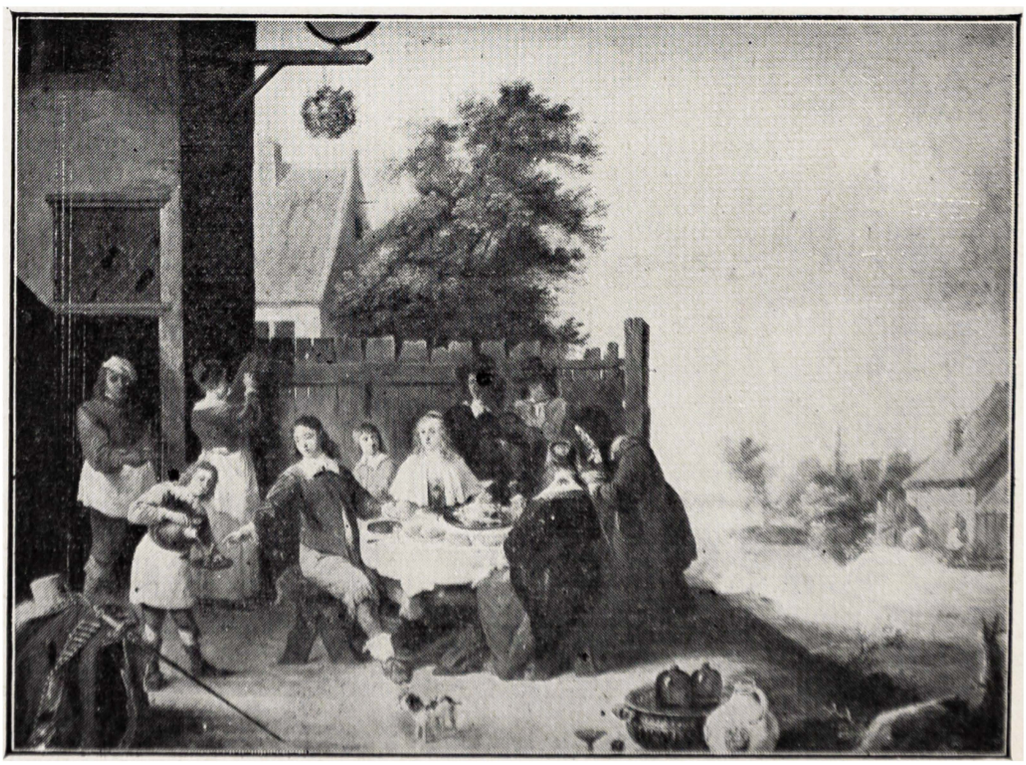
2479.—Antonio Mor.—*The Dwarf of Charles V.*

ANTONIO MOR *was a Dutchman from Utrecht, one of the numerous painters who, after going to Italy for their education, wandered over Europe to put their talent for portraiture at the service of the great lords. He was employed at the Courts of England, Spain, and the Low Countries. His reputation, indeed, was so great, that the best Flemish portraits of his time are always put down to him. This dwarf is by a Dutchman, whose naturalism is rather deliberate, yet who gives his figures an authority and an importance that is quite Italian. The imp's unforgettable face must have been a delight to such a pitiless observer. The dwarf's Court dress and his lined face are analysed with extreme minuteness. The dog, he is holding, is to emphasize his smallness by giving a sense of scale it takes the place in this picture that the horse takes in the portrait of some young lord. His costume apparently proves him to belong to the Spanish Court. To paint ugliness is traditional in Spain: fine examples occur in the work of Velasquez, Ribera, Goya, down to the modern Zuloaga. Court fools have their place in literature also; in one of Calderon's comedies we find one, who is well rewarded every time he makes the King laugh, but who loses a tooth if the King goes for a month without laughing.* (Phot. Hachette.)

2156.—Teniers, the Younger.—*The Prodigal Son.*

Signed, dated: 1644.

THIS *picture is full of amusing observation. Nothing is wanting at this feast; there is a fortune-teller; there are travelling singers; there is the innkeeper eager to serve his guests and mark up his score; there is the good son, and two ladies very correct in behaviour. The landscape is delightfully silvery. Teniers was a delicate painter of light, but it is his spirited touch which gives value to every object and gives to the picture its tasteful, pleasant effect.* (Phot. Hachette.)



2115.—Rubens.
The Kermesse.

PAINTED *in the last years of his life, when Rubens habitually passed his summers at his country-place at Steen. This is no literal copy of nature; these Flemish boors never had the go that the painter has given them. The colours are interwoven clear and fresh like a bouquet of wild flowers. The lyric quality of this picture shows the painter to have been younger than ever, when in contact with the gayer side of the Flemish character.*

2012.—Jordaens.
The Evangelists.

VIGOROUS *models, solid paint, prodigious mastery. Painting could not be more robust, or more living. The artist treats the New Testament as he pleases. The Evangelists were poor people; here they are — Antwerp labourers, peasants, and men from the port; tanned perspiring skins and shaggy hair.*

2075.
Rubens.
Lot's Flight.

THE *subject is borrowed from Raphael's Frescoes, but the Fleming's personality asserts itself in the lissom and fully developed girls, with smiling faces despite their tragic situation. Rubens has not taken the tragedy very seriously. Old Lot has the scared look of Teniers' St. Anthony.* (Phot. Hachette.)

2113.—Rubens.—*Helena Fourment and her Children.*

ONE *of the most beautiful and touching of the numerous pictures which Rubens has left of his second wife, the young Helena Fourment. She is painted with two children; a third apparently was included in the original lay-in, which no doubt has been cut down, as two hands of another child are lightly indicated against the right-hand edge. The painting is airy and warm, without shadows, full of the reflected light of out-of-doors. His wife's head is charming; it and the children's heads alone — one smiling, the other less good-humoured — have any finish. The picture is rapidly sketched, with extreme lightness of touch, the colour—much diluted with oil in the Flemish way—hardly covering the panel. Was the painter, pleased with his improvisation, unwilling to make it heavy, or spoil it by finishing it? Or is the picture unfinished merely because it was painted (between 1635 and 1638), when frequent attacks of gout kept interrupting his work? Any way it is touching evidence of the tenderness with which the ageing painter watched his young wife and family.* (Phot. Hachette.)

1967.—Van Dyck.—*Charles I.*

1635.

THE *finest portrait that Van Dyck has left us of the King he painted so often. The picture was very nearly acquired by Catherine of Russia in the XVIIIth century ; and it is in the Louvre now only because Mme du Barry, who claimed kinship with the Stuarts, made Louis XV buy it. This masterpiece teems with Van Dyck's most attractive qualities. The King, natural as his attitude is, makes a very elegant, knightly figure; the satin jacket with the flash on the elbow is an incomparable piece of execution. The fresh sparkle of Flemish colour is united to the rich harmonies of Venice. The horse and groom are quiet yet intense in colour; the hand laid so negligently on the horse's mane is a favourite detail, and Van Dyck was never afraid of repeating what he liked. The background of big trees and luminous distance, which sets the figure so grandly, is very true in effect, although its first purpose is decorative. It is from such compositions that spring the XVIIIth century painters, Reynolds, Gainsborough, and the others that expressed so well the distinction of the English aristocracy.* (Phot. Hachette.)

1962.—Van Dyck.—*Virgin and Donors.*

THIS *painting has been increased in height. Van Dyck is here returning to an old theme, and a very familiar one, one that had been constantly treated by the Flemish and Venetian painter of the XVIth century. It was certainly painted after Van Dyck had made his visit to Italy. The Virgin and Child show Titian's influence. It is interesting to watch Rubens' pupil tempering his master's exuberance and attaining Italian distinction. The Donors are admirable portraits; their dark clothes brilliantly painted; typically Flemish and middle-class, their faces express how touched and shy they feel at the graciousness of the Virgin and the Child's welcome. The action is intimate, the Child stroking the man's beard, who lays his hands on the Virgin's knee. Van Dyck had not the invention for great compositions; but his tasteful realism gives distinction to his portraiture, however true to nature, and his sense of harmony casts an atmosphere of poetry about this meeting of the Virgin and the two pious donors.* (Phot. Hachette.)

pictures of animals are put down to Snyders. – ✱ 2082. **Rubens. Christ on the Cross.** Rather bald; full of Ruben's favourite effects for making an impression at a distance. Christ against a dark sky, between the Virgin and St. John, the Magdalen in despair with her hair down, brilliantly luminous —1964. **Van Dyck. St. Sebastian.**—1906. **Math. Bril. Deer Hunt.**—2045. **Van der Meulen. View of Vincennes.** The King out hunting; charming landscape airy and spacious. ✱✱2012. **Jordaens. The Four Evangelists.** *(p. 67).*—**Diepenbeck**, a mawkish idyll.—1965. **Van Dyck. Venus and Vulcan.**—1907. **Math. Bril. Stag Hunt.**—2076. **Rubens. Elias** waited on by an Angel. Cartoon for tapestry.—2054. **Van Mol. Descent from the Cross**, by a pupil on whom Ruben's mantle has certainly not fallen.—1908. **Paul Bril. Landscape.**—2039. **Van der Meulen. Crossing the Rhine.** How nice this war looks in painting! – ✱ 1903[a]. **V. Boucquet. Standar-bearer.** Vigorous and sound painting by a little known artist.—**Fr. Snyders. Fightings Dogs.** Probably by Nicasius.—2069. **Pourbus. St. Francis.** Without Ruben's dash Flemish realism can be very heavy. —1909. **Bril. Diana and Nymphs.**—✱2077. **Rubens. Adoration of the Magi.** He likes this motif for its rich setting: dazzling and wild looking Magi, a negro, helmets, and a tiny Christ facing all this show, his eyes wide open in surprise. This picture, one of the simplest of the series, is not the worst.—2037. **Van der Meulen. A fight near the Bruges Canal.** The King attends, gaily dressed as if for a tournament.—2159. **Teniers. Village Fête.** Ruben's Kermesse seen through a sober temperament.—✱2014. **Jordaens. The King drinks.** Eating again! Astonishing in its colour so abundant and fluid, and in its vigorous yet controlled brilliance; all Jordaens lacked was a little distinction.—✱2117. **Rubens. Landscape.** The sun is coming through the morning mist: a sketch of the end of Ruben's life, when he was living at the Château de Steen.—2164. **Teniers. Hawking the Heron.** A grey toned picture of charm and distinction.—2145. **Snyders. The Fish seller.** A savage conception: in the background one can recognize the Château of the Antwerp quays.

SALLE VI

GRANDE GALERIE

SIXTH SECTION

DUTCH SCHOOL

Left Wall: 1st panel: Rembrandt is well represented with work of his youth, middle age and old age. He stands apart from the ordinary Dutch manner, the naturalism of which is rather sober; for though a naturalist, he is also a dreamer and his work is touched with poetry. He begins by painting with the neat precision dear to his countrymen: then his manner broadens and his imagination transposes the aspects of daily life into visions of biblical scenes, which are very moving in their poetry. In his old age his work is masterly, rugged in its pathos to the point of brutality. Beside him is another poet, Ruysdael, whose landscapes, dignified and infused with sadness, are the outcome of a spirit lofty and apart. Hobbema is of a temperament familiar and cheerful. (See Historical Summary, 17.)

✱ 2560. **Jacob Van Ruysdael. The beam of sunlight.** The rays of light slip across the plain; fine mass of cloud above the rocky landscape. Among the mass of literal portraitists, Ruysdael stands out a poet. In all his pictures there is a strain of melancholy and meditation.—✱2538. **Rembrandt. St. Matthew and an Angel.** Work of the

last period (1661); he has never shown more passion; there is no other picture in the Louvre executed with such passion and certainty. What pathos in this old face knotted like an oak! The Angel is like his son Titus. —✱2559. **Jacob Van Ruysdaël. The Bush.** A small canvas full of sad sentiment; the light is poor and yellow, and one can feel the wind sweeping across the plain of Haarlem.—2554. **Rembrandt. Himself at thirty.** The little round head and face like a cat, is lighted by the glowing light of a setting sun—✱2543 **Rembrandt. Venus and Cupid.** Rembrandt's mythology never recalls the Antique. Venus is painted from Hendrickje Stoffels. It is a work of his old age. The flesh, so full blooded and alive, suggests that Rembrandt was thinking of Titian; look back at the latter's picture of the woman doing her hair in the Grande Galerie.—2545. **Rembrandt. A young man,** painted in 1658. He looks a little too old to be his son Titus.—2365. **Everdingen.** Landscape. Of a wild picturesqueness which the Dutch got from Norway: these rocks and foaming torrents must have amused the Dutch, taking them right out of their own country.—✱✱2549. **Rembrandt. Bathsheba** *(p. 73)*.—2370. **Victoor. Isaac blessing Jacob.** He has collected his models and his costumes in the Jewish quarter of Amsterdam just as Rembrandt did.—2551. **Rembrandt. Portrait,** of "The Man with the Stick."—✱✱2555. **Rembrandt, in his old age** *(p. 72)*. —✱✱2547. **Rembrandt. Hendrickje Stoffels** *(p. 72)*.—2556. **Jacob Van Ruysdael. The Forest.** Figures and animals by Berchem.—2484. **Van der Neer. Dutch Village.** He was very fond of effects of silvery moonlight.—✱✱2537. **Rembrandt.** The Good Samaritan *(p. 73)*.—✱✱. **Hobbema. The Mill** *(p. 74)*.—2408. **Honthorst. Pilate.** He is still under Italian influence. Dutch naturalism had not been born.

Right Wall : 1st panel : here we see the hearty Hals, painter of laughter, and Cuyp who made the golden light to shine upon the burghers, the horses and the cattle of Dordrecht. (See Historical Summary, 17).

Right-hand panel.—✱2385. **Hals. Woman's portrait.** A masterpiece; very delicate relations of tone, thoroughly Dutch in their sobriety, blacks, whites and greys, and a brick dust face; painted throughout with flat patches, which express the form admirably while simplifying it.—2401. **Van der Heyden. Dutch Village.** Here he is applying his neat drawing to buildings and boats.—2552. **Rembrandt. His own Portrait,** in 1633; Similar to the neighbouring portrait No. 2553, which is almost of the same date.—2400. **Van der Heyden. Dutch Town.** Delicate work by a painter who counted the bricks and the paving stones. —✱2338. **Hals. The Beresteyn Family.** Each head is admirably vivacious, and the rich stuffs are cleverly painted. Nothing shows the telling decision of Hals' brushwork better than the soft execution of the last figure on the right, added by another hand. The picture is rather scattered in general effect and lacking in unity of lighting.—✱2383. **Hals. Descartes.** Admirably painted in broad touches; boldly modelled, with fine blacks. The expression is a little startled like that of a night bird brought into sunlight. Hals evidently enjoyed painting the philosopher's head. What did these two men talk about, I wonder?—✱2342. **Cuyp. Starting for the Ride.** Solid horsemen in a blond landscape.—661[d]. **Salomon Ruysdael. River Bank.** Akin to Van Goyen. Fine foliage against a rainy sky.—2544. **Rembrandt. Old man,** painted in 1633; a work of his youth, still full of Dutch pettiness.—✱2548. **Rembrandt. Bullock's carcase.** He painted several studies of this subject. It contains all the riches of his palette and is suffused with light like liquid gold, which is able to give beauty to the coarsest subject.—2553. **Rembrandt. Himself in a Bonnet.** In 1633 Rembrandt was a smart young man, a fashionable portrait painter; his painting was as carefully thought out and attractive as his dressing.—n.n. **Lievens. Visitation.** Rembrandt vulgarized.—✱2343. **Cuyp. The Ride.** Burghers of Dordrecht, proud of their fine mounts. A composition dear to Cuyp. Figures telling against a luminous sky. —✱2375. **Jan Van Goyen. Bank of a Dutch River.** With a little earthy colour he renders the sky and water to perfection.—✱2387. **Hals. Mrs. Beresteyn.** Compare the details of the costume, for instance the lace collar, with other Dutch work and you will understand Hals' superiority.—2403. **Hobbema. Landscape.**—2551[a]. **Rembrandt. The Supper at Emmaus.** First idea for a theme which ends in the masterpiece that we shall see later.—✱✱2384. **Hals. The Bohemian Girl** *(p. 75)*—2394. **Van der Helst. The Archery Prize.**—Reduction with certain changes of a picture at Amsterdam. One of

2555.—Rembrandt.—*In his old age.* *Signed, dated: 1660.*

REMBRANDT'S *many portraits of himself show him at all stages of his life and in all his different humours. In the Louvre you can also see him as a young man, when a fashionable painter, he was trying ot make his work attractive. His most interesting pictures were painted at the end of his life. Rembrandt is fifty-two years old. Despite the disasters and sorrows of his life, he looks more vigorous than ever. He stands up royally, in his painting coat with its fur collar, his old head tied up in a white cloth, and his palette on his thumb. He has put by all his fine airs, and all the portraits now show him at work with his painter's tools around him. The face is marked by age; the features have coarsened; but how keen and dominating is his look! How thin the personality of the other portraits appears against this one! The handling has the vigour and brutality which would fit the painting of some great knotted oak. The St. Matthew near by, which was painted shortly after, shows the same impassioned and concentrated workmanship.* (Phot. Hachette.)

2547.—Rembrandt. *Hendrickje Stoffels.*

About 1662.

FOR *the last part of his life, after his wife Saskia's death, Hendrickje Stoffels brought up his boy Titus and took control of his household. Rembrandt himself does not seem to have had much power of organization. He often used Hendrickje Stoffels as a model, as he was indeed in the habit of doing with every one in his entourage. This portrait shows us a face lacking in distinction and delicacy perhaps, but radiant with good nature. As always, without ceasing to be truthful, Rembrandt has transfigured reality with a touch of poetry. The face is not only like life in the warmth of the flesh, the liquid look of the eyes and the lips; it is illuminated by its inner feelings. The painter has not tried to take us into the realms of fancy: he only needs to put reality as he sees it before our eyes to take us far beyond the world of mere superficial appearances.* (Phot. Hachette.)

2549.—Rembrandt. *Bathsheba.*

Signed, dated : 1654.

A painting so vigorous and so realistic shows us that Rembrandt was not only an imaginative painter. For here we see that his only interest and purpose is to render the modelling of the figure before him. As regards the so called "subject" a detail, such as a letter held by a lady about to take a bath, is not enough to make a "historical" composition of it. It is just Heindrickje Stoffels, whom Rembrandt painted often towards the end of his life. The painting is broad, fat, and full in impasto; the light models the form of the amber body wonderfully. Rembrandt despises the methods employed by other painters for giving transparency to flesh and lightness to the forms. (Phot. Hachette.)

2537.—Rembrandt.—*The Good Samaritan.*

Dated : 1648.

REMBRANDT *often achieves the marvellous feat of putting before us types of human nature such as we see every day, and yet of leading us into a land of poetry, which seems to belong to the earliest ages of human existence. His Biblical pictures are in no sense ingenious fictions. He paints reality always, but being a true poet, his vision is charged with reverie and sentiment. In what age or country can we place this scene? The time of day alone is definite —the hour of twilight; a few beams of light give an inense emphasis to the objects that they strike, throwing broad shadows across space, the little human beings seeming to pass to and fro in a dream-world.* (Phot. Hachette).

2404.—Hobbema.—*The Watermill.*

Signed.

A little masterpiece of Holland cheerful, in contrast to Ruysdaël who paints nature in grand and unfriendly mood. Both use the same colours neither brilliant nor gay. This corner of Gueldres is a very pleasant spot. The mill amongst the trees, between the sky and its reflection: the thickets with game for the shooting, and the waters full of fish for the catching. A well-balanced composition, the even lighting brings out the detail of the foliage; everything contributes to make this corner of nature attractive. Fromentin writes of the charm of this picture: "It is so precise and firm in construction, so pre-determined in execution from one end to the other: the colour so strong and fine; the sky so rare in "quality". Every bit of it is as it were beautifully engraved before being painted ; and beautifully painted on the severe engraving." Phot. Hachette.)

2558.—Jac. Ruysdaël. *Storm.*

Signed.

RUYSDAEL *is the painter of nature in her grand moods, of the plain of Haarlem when lit by sad effects of light, and when beaten by the wind. He also painted the sea, Holland's restless neighbour, whence she draws all her wealth, and whence come all her fears. The sea rages battling with the land, which man has unceasingly to protect against its efforts. The wind drives the great waves against the breakwater, sweeping the spray far inland. Through a rent in the clouds the sun sends out one poor beam of chilly light, which makes the shadows all the darker and more sinister. The sailing ships scurry along, heeling over, like phantoms in the half light. Ruysdaël is truly a great poet. Every painter must admire the way in which he has drawn the boiling storm-tossed water.* (Phot. Braun.)

2386.—Frans Hals.—*Nicolas Van Beresteyn.*

About 1620.

HALS, *who never left his native town of Haarlem, and who found all his subjects in his fellow townsmen, rich or poor, has left a mass of work which is amongst the most brilliant and the richest in the history of painting. His liveliness of execution gives animation to the dullest faces; and the skill and decision of his handling interest to commonplace things. Beresteyn, whom he painted several times, near by is another picture of him with his wife and numerous family, stands in a swaggering attitude; really merely a jolly burgher, it is the painter that gives him his dashing vivacity. No one else ever set off a smiling face so well with a big lace collar. Study the detail of such painting to see how far skill of hand can go. The brush has slipped delicious reflections among the folds of the black satin The sitter's hand, stuck with such swagger on the hip, is Hals' " signature "; it is alert, alive, because the painter found it child's play to paint it in a few unerring touches. Compare it with one of Van Dyck's hands, so tapering, so indolent; to do so is to study their psychology.* (Phot. Hachette.)

2384.—Franz Hals.—*The Bohemian Girl.*

THIS *rapid sketch is a key to all his painting. Van Dyck complained of his not finishing his pictures; he missed in his work carefulness and fusion of the brush strokes. Hals leaves every stroke with its nervous first intention undisturbed. The modelling in his painting is achieved by flat patches and sabre like strokes which look careless in their placing. What is so often dull, soft and round in other painters is, in his hands, of a nervous vivacity that makes us watch and almost take part in the wonderful execution. And a face by Hals seems really to be laughing, and not a sham fixed affair, because Hals, in his rapidity, imitates the rapidity of a passing smile. And he loved painting laughinh faces. His merry humour and his technique combined to hit of the flash of the eyes and teeth of the burghers, street boys, topers and " Bohemian girls " that followed each other in his studio.* (Phot. Hachette.)

the judges is the famous captain Banning Cook who appears in Rembrandt's "Night Watch."—✱2341. **A. Cuyp. Landscape.** The golden light of the setting sun brings out the forms of the fine light-coloured cattle in the plain of Dordrecht.—✱✱2386. **Hals. Beresteyn** *(p 75)*.—2304ª. **Backhuysen. Marine.**

SALLE XVII

SALLE VAN DYCK

DEVOTED to Rubens, to his pupil Van Dyck, and his imitator, Gaspard de Crayer. These big mythological and religious paintings, springing from the same stem as Dutch naturalist painting, show how the pictorial gifts of the race developed in two very different directions, oratorical flourish and exact prose.

Begin on the left-hand and follow round. —1963. **Van Dyck. Pieta.** A reduction of a bigger composition, in which we see Van Dyck half way between Rubens and Titian, his two masters.—1952ᶜ. **J. Cossiers. Smokers.** Strong work by a Fleming who knows both the Bolognese and the Spaniards. —2107. **Rubens. Portrait of the Mother of Marie of Medici.** Large portrait, decorative rather than characterful, which was part of the series of the Queen's Life.—2147. **Snyders. Fruit and Animals.**—1977. **Van Dyck. Unknown Person.** The painter's style, (and the national type of the sitter harmonise exactly.—2130. **Rubens. Diogenes** looking for an honest man. Types familiar in Rubens pictures, but the workmanship is chiefly by pupils.—2005. **Huysmans of Malines. Edge of the Forest.**—1994. **Fyt. Dog and Game.**—1978. **Van Dyck. Portrait.**—2106. **Rubens. Portrait of the Father of Marie of Medici.** Rather dull. Belonged to the Series of the Queen's Life.—2108. **Rubens. Marie of Medici.** Belonged to the Series of the Queen's Life. This victorious Goddess of War has a very peaceful face! Why did she insist on this warlike accoutrement?—✱1954. **G. de Crayer. Ferdinand of Austria.** The pale Knight, in his dark armour gives the Flemish painter's work a look of Velasquez.—1953. **G. de Crayer. St. Augustine.** The exuberant richness of Flemish painting fits perfectly the pomp of Jesuit Catholicism. - ✱✱1962. **Van Dyck. Virgin and Donors** *(p. 69)*.—✱1971. **Van Dyck. François de Moncade.** Another admirable work. These small headed horses occur in all the XVIIIth century painters, Velasquez, Van der Meulen, or Cuyp.—2118. **Rubens. Landscape,** a little conventional. Compare it with those painted at the end of his life when he lived at his Chateau de Steen.—1961. **Van Dyck. Virgin and Child.** Here Van Dyck is so near Titian, that one could almost believe it to be an attempt at forgery.—1974. **Van Dyck. Portrait of a Lady and her daughter.** Of his Italian period; refined painting, without a trace of the cavalier style which he developed in England.—✱2157. **Teniers. Works of Mercy.** Teniers being serious without losing his charm. The seven acts of Mercy are complete.—✱2158. **Teniers. St. Anthony.** Very amusing devil-business. —2011. **Jordaens. Christ driving the money changers from the Temple.** In the tumult Christ is the only calm figure. The painter's jovial nature has entirely altered the significance of the scene. The money changers driven at the whip's lash, seem to enjoy the general upset.—2161ᵇ. **Teniers. Interior of a Tavern.** Charming point of view.—1960. **Duchâtel. A cavalier.** Painted with a cleanness thoroughly Dutch.—1973. **Van Dyck. Portrait of a Man and a Child.** The pendant to No. 1974.—2369. **Lely** (attr. to). **Copy** of a Van Dyck by an imitator.—1966. **Van Dyck. Rinaldo and Armida.** Replica of a better picture at the National

Gallery. – 1975. **Van Dyck. The Duke of Richmond.**—✱2191. **Otto Vaenius. The Painter and his family.** This painter, who was Ruben's master, was a passionate admirer of the Italians; none the less one finds a good humour in the picture, which is thoroughly Flemish. — The other pictures in this room, begin the Marie of Medici series painted by Rubens; and amongst them are the portraits of the Queen's parents.

SALLE XVIII

RUBENS GALLERY

THE 25 paintings in the Marie of Medici Gallery were executed by Rubens and his pupils for the Luxembourg Palace, between 1621 and 1625. The Queen gave the painter as his subject, her own life. This material would have been rather thin, if Rubens had not known how to enrich it with all the resources of mythology and his own magnificent rhetoric ; which indeed is the reason why the Olympians intervene so constantly in the Queen's life. It flattered the Queen, suited the taste of the time, and gave the painter opportunities for introducing many admirable nudes. In looking at these huge compositions one must remember to look at them as decorative pieces, meant to amuse and delight the eye. (See Historical Summary, 16.)

The first two paintings of the series are in the Van Dyck Gallery, as are also one of the allegories on the "Happiness during the Regency," two portraits of the Queen's parents, and the portrait of Marie of Medici as Goddess of War. —In the Van Dyck Gallery : **Birth of Marie of Medici** ; it is Lucina who hands her to Florence on the banks of the Arno; the Hours rejoice.—For **Marie's Education** Minerva, Apollo, Mercury and the three Graces are all needed.—✱**The Queen's Government.** This admirable composition ought to come much later; the Olympians are assembled in a golden light, keeping all monsters afar. In the front, the Apollo Belvedere rearranged by a Fleming. *Pass into the other Gallery. To the left in the corner.*—✱**The Fates** are weaving Marie de Medici's destiny, and Juno is asking of Jupiter that it may be happy. It is the prelude of the series. *Look alternately at the pictures on the left and right of the Gallery, in order to follow the events in their logical order.*—✱**Henri IV receiving the portrait of Marie of Medici,** held by Hymen and Cupid : France is bidding the King follow his heart. Jupiter and Juno look on from on high. The figure of Henri IV is charmingly vivacious and natural. But what a historical lie!—✱**The Marriage,** taking place at Florence, the King is replaced by Marie's uncle. She advances with a bearing which is already royal. The Olympians are away for the moment.—✱✱**Disembarcation of the Queen at Marseilles** *(p. 80)*.—Finally **Henri and Marie** meet at Lyons. This time the King has become Jupiter, throws his leg lightly over the Eagle, and takes the Queen's hand who lowers her eyes. Below is the wedding car : two cherubs riding the lions are in Ruben's best manner.—✱**Birth of Louis XIII.** Admirable figure of the Queen, happy and exausted. On her left, Fecundity holds the Queen's future children. The genius of Health receives the new-born child.—**Henri IV leaves the Government to the Queen,** at the moment of leaving for the war; between them the future King Louis XIII.—✱✱**Coronation of the Queen at St. Denis** *(p. 80)*.—**The Death of Henri IV.** He rises up to heaven like a man whom nothing can surprise; France weeps. In the same frame, which holds wo compositions, France and her nobility throw themselves at the feet of the Queen in mourning, with a go that Rubens alone could conceive and render.—It is at this point in the series that should occur "**The Queen's Government,**" symbolically represented by the Council of Olympus, which we have seen

in the preceding Gallery.—**The Journey to the Bridge of Cé**. A poor conception : the Queen is rather ridiculous in her excessive plumes. In reality, the composition represents the taking of Juliers from the House of Austria.—**The Exchange of Princesses** between Spain and France, or the Double Marriage. —✱**Felicity under the Regency**. Rubens is repeating himself, but some picture had to replace a picture condemned as discreditable : "The Queen driven from Paris." The present picture improvised by Rubens, sins perhaps in exuberance, but it is of a freshness and brilliancy that actually sparkle, and it gives a lift to the end of the series when the painter's ideas were flagging.— **The Majority of Louis XIII**. Marie hands him the tiller of the ship which carries France, and is rowed by very solid Virtues.—**The Flight from Blois**, where the Queen had been imprisoned by her son.—**The Reconciliation of the Queen and her son**. Mercury is bringing peace.—**The Conclusion of Peace**. The Queen enters the Temple of Peace, despite the fury of Discord.—**Interview of the Queen with her son**. They are reconciled; above the monsters that are cast out below them.

At the other end of the Gallery : ✱**The Triumph of Truth**. A fresh young face still—we learn from it that the Queen and her son never ceased to love each other, for Louis XIII is offering his heart to his mother.

And yet, soon after, in 1630, they fell out, and this time the Queen was driven away. She died in, exile, and almost in misery. A most regrettable quarrel, for it stopped the execution of another series of paintings dedicated to Henri IV.

At the end of the Rubens Gallery turn to the right and take the little Flemish and Dutch rooms in their order.

In the passage : Four Spanish paintings. **Scenes from the life of St. George**. Catalonian art of the XVth century, not yet civilised.—n.n. **Pedro Diaz d'Oviedo. The enthronement of St. Isidor**. The Virgin is giving him the pallium in the presence of Angels and Saints. This "Spanish primitive" of the Catalonian School is a rather dry copyist of Jan Van Eyck's manner. The picture is however much restored.

SALLE XXIX

FLEMISH PRIMITIVES

THIS little collection of primitives allows us to know at least something of Jan Van Eyck, Roger Van der Weyden, and Memling. But a few panels, however fine, cannot really represent the artistic activity of Bruges, Ghent, Brussels, Tournai, during the XVth century. (See Hist. Summary, 9.)

Over the entry : 2201. **Flemish School**. Fragment, **Three Prophets**.—✱✱Flemish School. **The Damned** *(p. 82)*.—✱n.n. **Roger Van der Weyden. Christ, the Redeemer** ; between the Virgin and St. John. Work of great value and very characteristic of the painter; closely wrought painting, intense colour, clear-cut details, forms a little dry, faces full of intensity of expression.—2202. **Flemish School. Virgin and Donors**. Rather soft work by a successor of Memling. —2198. **Flemish School. Pastoral Instruction**. Confused composition of an obscure subject. In the background St. Gudule of Brussels.—2196. **Thierry Bouts. Deposition.**—✱n.n. **Memling. Old Woman.** Fine painting, incisive drawing, delicacy of this pink complexion in the wite hood.—✱✱1986. **Jan Van Eyck. Virgin and Donor** *(p. 81)*.—2024ª. **Flemish School. Portrait of Elderly Man. —** ✱2024. **Memling. St. John the Baptist.** How this gentle painter of tenderness softens the harshnesses of the wild preacher! In the background, episodes in the Saint's life and his martyrdom. —n.n. **Colin de Coter. The three Marys. The Trinity.** Confused composition of a pupil of Roger Van der Weyden.—1051. **Brabantine School. Saint or Donor reading**. Fairly recent period.—n.n. **Flemish School. Dead Christ.**—2197. **Flemish School. Holy Family**. It has kept all the luxurious wealth

of detail of the Primitives.—n.n. **Memling. A churchman**. Delicate body-colour.—n.n. **Flemish School. Virgin and Child**. Pretty miniature.—1050 **Antwerp School. St. Jerome**.—2028. **Memling. St. Sebastian. Resurrection. Ascension.** School piece, in which many decorative details indicate Italian influence. The St. Sebastian occurs in a panel at Brussels.—✱✱2202. **Flemish School. The Annunciation** *(p. 81)*.—✱✱**Memling. The Marriage of St. Catherine** *(p. 82)*.—2030. **Quentin Matsys. Christ Blessing**. School work, rather soft and feeble.—n.n. **Virgin and Child**.—2201. **Mater Dolorosa**. Virgin sad like a Roger Van der Weyden, and tender like Matsys.

Over the Door : Flemish Portraits.

SALLE XXX

FLEMINGS OF THE XVIth CENTURY

THE paintings in this room represent the diverse tendencies of Flemish Art during the XVIth century. Gherard David is the last of the School of Bruges : Quentin Matsys, his contemporary, is starting the Antwerp School : One passes from the Gothic Style to that of the Romanists. (See Historical Summary, 9 and 11.)

Over the door : 2214. **Landscape**. Conventional landscape of the XVIIth century.—1997-1998. **Jean Gossart**, called **Mabuse. Virgin and Donor. Jean Carondelet**, chancellor of Flanders. The disposition of the diptyque is essentially primitive, while the delicate gradations of the modelling show Italian influence.—2641[e]. **Woman and Child.**—n.n. **Gherard David. The Supper at Cana**. From the painter's studio. The background is the Place du Saint-Sang at Bruges. One of the last works by a Flemish primitive. The precision of the style is waning, but the colour still retains its brilliance and the painting is carefully wrought.—2001. **Van Hemmessen. Tobias gives back his sight to his Father.** Of 1556 ; an attempt at the Italian grand manner. Flemish heaviness.—2702. **Flemish School. Man's portrait**, with the Cross of Malta and the chain.—n.n. Two panels, **Adam and Eve**, imitated from Van Eyck.—n.n. **Flemish School. Christ and the Virgin**.—✱1917. **Old Breughel. The beggars**. On crutches, and crippled; they are painted with a freedom and humour, that verges of the fantastic.—n.n. **Flemish School. Virgin and Child** : makes one think of Adrian Ysenbrandt.—✱✱1917[a]. **Breughel. The Blind** leading the Blind *(p. 83)*.—2206. **Flemish School. Landscape** of the XVIIIh century ; a pass in the Alps.—n.n. **Peter Breughel. Winter morning.** Fine painting of a farmyard.—2205. **Flemish School. Portrait of a man** with a pink, contemporary with Matsys.—2203. **Flemish School. Dead Christ**. Very close to Quentin Matsys, perhaps by Patinir.—1999. **Gossart** called **Mabuse**. Benedictine.—2738[b]. **Flemish School. Virgin.** German type, painted in body colour.—700. **Flemish School. Woman's portrait**.—n.n. **Philippe le Beau**, with the Golden Fleece.—✱✱2029. **Quentin Matsys. A Banker and his wife** *(p. 83)*.—n.n. **Flemish School. Isabeau de Portugal.**—n.n. **Flemish School. Charles V**.—2030[b]. **Jan Matsys. David and Bathsheba**. A Fleming trying for the delicate form and pale colouring of Florence.—2030[a]. **Quentin Matsys. Virgin and Child.** One sees the modelling becoming sounder and the colouring paler ; the incisive style of the primitives taking on breadth and softness.—1951. **Claeyssens. Virgin.**—*Over the door* : 2067[a]. **Van Orley. Holy Family**. Instance of an imitation of Raphael by a Fleming.

2090.—Rubens. — *The Disembarcation of Marie of Medici at Marseilles.*

HERE *one sees the two realms of History and Mythology as combined by Rubens in the Life of Marie of Medici. Above, Marie of Medici, magnificent and gracious, is coming off the ship at Marseilles. If Henri IV is not there to receive her (he couldn't find the time to go and meet his wife) at least France is there, in the person of an allegorical figure that always shows great affection for the Queen. In the lower half Rubens has called up the mythological actors; he alone knew how to create these great supple Undines and infuse them with such vitality, such action, and such gaiety; they express magnificently the noisy enthusiasm which very properly would greet a Queen of France on her arrival at the port.* (Phot. Hachette.)

2094.—Rubens.— *Coronation of Marie of Medici.*

THE *best balanced composition of the series. The ceremony being rich in all the materials the painter required, there was no need to call in the Olympians. It is really a historical scene. He painted the faces of the people about the Court on the spot. How knightly is the bearing of the men; how high-born the looks of the women! In spite of the masses of blue, the colour of the French coats of arms, he has managed to throw a warm glow over the whole.* (Phot. Hachette.)

1986.—Jan Van Eyck. *Virgin and Donor.*

A masterpiece marvellous in every way. One of the very first paintings executed by modern processes, everything in it is represented with a perfection and a completeness that has never been equalled. In Chancellor Rollin's figure one does not know which to admire most, the truth of detail, or the justice of the attitude and expression: the wrinkles are on his face and his hands, the fur on his robe. Examine the tiles, the glass of the windows, the carving on the pillars; the picture contains as many things as reality itself, and yet every detail keeps its place. The landscape is more wonderful still; you can poke about in the town and the country and there is always something new to discover, as if one were looking into real distance with a field glass. What town is it? (Phot. Hachette.)

2202.—*The Annunciation.*

A motif that was very dear to this school, affording an opportunity for treating the poetry of quiet interiors. Everything in the room, the shining tiled floor, the furniture, the window shuttered on the inside, the brass chandelier, the numberless little objects are painted with a sort of piety. By whom can this picture have been painted? In a little Saint-Barbara at Madrid, said to be by the "Maître de Flémalle" or "de Mérode" the interior and furniture are the same. The rather soft delicacy of the Virgin's face is to be found in this master's Virgins also. (Phot. Hachette.)

1900.—Bosch (attrib. to). *The Damned.*

THE *attribution to Jerome Bosch cannot be maintained. His pictures of devils are fantastic with a touch of the comic, whereas this is seriously conceived and executed by a painter who means to frighten us. This panel certainly belongs to a Triptyque of the Last Judgment. In the Cathedral at Dantzig and in the Lille Museum, there are two panels, similar in subject, dimensions and style. As a whole, the picture makes us think of Thierry Bouts, with his precise and rather hard manner, his elongated and rather dry forms. Anyway the panel is very beautiful in execution and very sure in touch. These Devil-pictures are a subject of which the Flemist masters were very fond, from the XVIth century down to Teniers. The painter racks his imagination to make monsters by combining different sorts of animals, with birds' claws and fishes, scales; he will soon discover that such fantastic natural history is comic rather than terrible.*

2027.—Memling—*Marriage of St. Catherine.*

THIS *charming little panel allows us to appreciate Memling's place among the other Flemish painters. He came from Cologne, a centre in which an original school of painting had been developed, and where Stephen Lochner, with his delicate colouring, had created a type of art mystical and tender. Memling's pictures keep this character among those of the other Flemings, who seem to work more for exactness and precision. He keeps the fresh, happy colouring, the gentle expression in the faces, the daintiness of dressing. The young saints round the Virgin, are like nice little girls come to spend the afternoon and chatter away merrily and prettily. Memling has painted works both more important and stronger, but even in his more ambitious compositions there is always a grace quite feminine in character, and a sensibility that is still young in its freshness.* (Phot. Hachette.)

2363 A.—Gerard de St-Jean. *The Resurrection of Lazarus.*

By a Haarlem painter of the second half of the XVth century. Excellently preserved, it is very harmonious in colour and very full of life. Certain figures resemble figures in pictures attributed to the School of Avignon. In front is the donor, a widow and her husband. (Phot. Hachette.)

2029.—Quentin Matsys. *The Banker and his wife.* *Signed and dated: 1518.*

Bankers frequently occur in pictures. This one is weighing gold pieces in a balance; his wife stops reading her missal to watch him. Quentin Matsys retains all the best qualities of the Flemish primitives, their brilliancy and accuracy of colour and minute rendering of detail. All the same, the greater breadth of execution and the choice of a secular subject proclaim the advent of a more modern art.

1917 A.—Old Breughel.—*The Blind leading the Blind.*

Old Breughel is one of the rare Flemings of the XVIIth century in whose painting we still find the rich realism of the North. He very readily leaves religious motifs for real life. He has both keen common sense and fancy, and liked translating popular proverbs into pictures grotesque or tragic, as in this parable of the Blind. Ugliness cannot be made more expressive. (Phot. Hachette.)

SALLE XXXI

DUTCH PAINTERS

THIS room is devoted chiefly to XVth and XVIth century painters of the Dutch provinces and the lower Rhine. The most remarkable pictures in it are a picture by Gérard de Saint-Jean and portraits by Antonio Moro. (See Historical Summary, 11.)

Above the door : 2641[c]. **Flemish School. Young woman reading.** Recalls the "master of the half figures."—n.n. **R. Savery. Bohemian horsemen.**—n.n. **Jerome Bosch. The Ship of Fools.**—Humorous and fantastic, and rather sharp in execution.—2641[b]. **Jan van Scorel. Man's portrait.** Straightforward, but rather heavy.—n.n. **"Master of the Death of Mary"** (attr. to). **Virgin and Child.**—n.n. **Dutch School. The Supper at Cana.**—✱✱2563[a]. **Gerard de Saint-Jean. Resurrection of Lazarus.** *(p. 83).*—2640. **Suster** or **Zustris. Venus.** By a good pupil of Tintoret.—2300. **Dutch School. Abraham's Sacrifice.** Rustic like a Breughel.—n.n. **Dutch School. Presentation in the Temple.**—2481[b]. **Jean Mostaert. Portrait of Johann van Wassenaer.**—2640. **Dutch School. Lot and his daughters.**—n.n. **Scorel** (attr. to). **Portrait of Paracelsus.** Portrait of a doctor, often copied, particularly by Rubens.—n.n. **Jerome Bosch** (school of). **Christ and the Doctors.**—n.n. **Van Oostsanen** (school of). **St. Catherine and St. Martha.**—✱2738. **Josse Van Cleve. Christ taken down from the Cross. St. Francis. The Last Supper.** Anatomical studies, with Italian foreshortenings; the donors however have a Flemish flavour. Above a St. Francis of Flemish type; below, a Last Supper; an imitation, rather heavy of Leonardo's composition; the painter has not really understood the intention of much of the original. No doubt the portrait in the left corner is himself.—2738[a]. **"Master of the Death of Mary." A monk** offering his heart to the infant Christ. Notice how the landscape has gained in importance.—n.n. **Van Oostsanen. St. Catherine and St. Barbara.**—2194[a]. **Seb. Vranck. Sacking of a Village.** A little painting that is no masterpiece, but which has the emotion of a thing actually seen.—2481[a]. **Stretes** (attr. to Guillion). **Supposed portrait of Edward VI of England.**—✱✱2479. **Antonio Moro. The Dwarf** of Charles V *(p. 66).*—n.n. **Flemish School** of the XVIth century, by the so-called "Master of the women drawn down to the waist." **A Concert.**—n.n. **Aertgen of Leyden. The Ascent to Calvary.** In the manner of Old Breughel.—2478. **Antonio Moro. Supposed portrait of Sir Francis Drake.** Impossible; the picture is dated 1565. Drake was then only twenty.—*Above the door* : 2300. **Aertsen. Fishermen.**

SALLE XXXII

GERMAN PAINTERS

THE German School is only of secondary importance in the History of Art. In the Louvre it is only fragmentarily represented. *A Presentation in the Temple* recalls somewhat the first school of Cologne; the second school of Cologne is represented by an important work, a masterpiece by the "Master of St. Bartholomew," a Descent from the Cross. Cranach is a XVIth century Saxon, with a strong local flavour to him. (See Historical Summary, 10 and 12).

Above the door :—2728. **Mignon. Flowers and Fruit.** *In the middle of the room on a stand* : **Sebald Beham.** A large panel on which are told four episodes from the story of David : His Triumph ; the story of Bathsheba ; the Death of Uriah ; Naboth's Vineyard. As always in the German work, it is Germany for Judea. It is amusing to recognize the men of Charles' V time. Numerous inscriptions help us.—n.n. **Lucas Cranach. Effects of jealousy.** He loved painting wild men, or fauns of grotesque ugliness.—2703. **Cranach. Man's Portrait.**—n.n. **Cranach. Man's head.**—2744. Unknown painter, called "**The Master of Messkirck.**" Christ before Pilate. Inspired by an engraving by Dürer. —✱ n.n. "**The Master of the Holy Kinship.**" **Presentation in the Temple. Adoration of the Magi. Christ appearing to the Virgin.** Connects with the School of Cologne, in its artlessness, the expressions and the softness of colouring.—2737[c]. "**The Master of St. Severin**". **Episode from the life of St. Ursula.** Is the pendant to N° 2738[a]. The demanding in marriage of the Princess, and the reply to the parents of the Prince. One knows him to belong to the second school of Cologne by his skimpy figures and his earthly colours.—2703. **Cranach. Venus** in a hat : mincing and dull-witted art.—2740. **German School. Portrait of the Emperor Maximilian.**—2745. **German School. Judgment of Paris.** Paris is a German trooper ! the three goddesses are inspired by Italian art ; incongruous composition in which the German coarseness remains despite the pretention to classic beauty.—2703[a]. **Cranach. Man's portrait.** Red beard on an enamel-like blackground, fingers like sausages.—✱✱ 2737. Unknown painter called "**The Master of St. Bartholomew.**" **Descent from the Cross.** *(p. 89).*—n.n. **Barthelemy Bruyn. Donor and daugthers.**—n.n. **German School. Scenes from the Life of Christ.** —2742. **Nic. Neufchâtel** (attr. to). **Man's portrait.** Holbein made heavy and characterless.—✱2711[a]. **Gumpolt Giltinger. Adoration of the Magi.** By a painter of Augsburg, contemporary with the Elder Holbein. Very fine portraits, piled up in a close packed composition against the redundant architecture of the German Renaissance.—2738[a]. "**The Master of St. Severin.**" **Episode in the life of St. Ursula.** *(See above* N° 2738[c]).—n.n. **Cranach. Portrait of a Girl.**—2743. **German School. Portrait of Cingisus.**—n.n. **Barthelemy Bruyn, the Elder. Donor with daughters.**—*Over the door:* 2724. **A. Mignon. Chaffinch's Nest.**

SALLE XXXIII

DÜRER AND HOLBEIN

CONTINUATION of the German School ; the room is reserved to their two finest masters : Albert Dürer is represented by his own fine portrait, while Holbein is very well represented and can be really appreciated here.

Over the door : 2734. **C. Ruthart. Bear Hunt.** —2720. **Holbein. Portrait.**—2741. **German School** of the XVIth century. **Portrait of unknown man.**—n.n. **Holbein. Man's head.**—✱✱2718. **Holbein. Anne de Cleves.** Married to Henry VIII for six months. The imperceptible gradations of the modelling, the incisive line, the symmetrical attitude, give this little Gretchen a distinction that is almost royal *(p. 88).*—n.n. **Holbein. Woman's head.** —2730[a]. **G. Pencz** (attr. to). **St. Mark.** Is it not a St. Jerome ?—**Holbein. Portrait of Sir Henry Wyatt,** Counsellor of State, friend of Sir Thomas More ; soft and tired painting, like the sitter's own face.—2745[a]. **German School** of XVth century. **Flagellation.** A favourite subject in German Art on account of the contortions and grimaces.—2714. **Holbein. William Warham,** Archbishop of Canterbury. Is it the modelling which makes Holbein's art in this picture appear rougher and more archaic ?—✱✱2715. **Holbein. Erasmus** *(p. 88).*—✱2713. **Holbein. Nicolas Kratzer,** astronomer to Henry VIII. In Holbein's best manner ; absolutely truthful and yet distinguished through the precise and clean drawing.—2732. **Rottenhammer. Death of Adonis.** Veronese's colour, Tintoret's attitudes. The foreshortening is so out of place that Adonis, the principal

figure, is almost lost.—n.n. **Holbein. Drawing.**—n.n. **Holbein. Drawing.**—n.n. **Dürer. Child's head,** strangely surrounded with hair or a beard; perhaps a drawing of some physical freak in which Dürer was always interested; painted in distemper on canvas.—✱✱ **Dürer. Portrait of himself.** *(p. 89).*—2711. **Elzheimer. The Good Samaritan.** A Bolognese effect reduced to a miniature; a fusion of Italy and Holland.—2719. **Holbein. Richard Southwell,** Counsellor of State to Henry VIII. There is another portrait in the Uffizi. It is just the same, bloated and with drooping mouth, but more finely drawn.—2709. **Dürer. Old Man's head.**—2710. **Elzheimer. Flight into Egypt,** by a specialist in night effects.—2733. **Rottenhammer. Diana discovering Calisto's state.—Holbein.** Drawing.—**Dürer. Portrait of Erasmus.** Drawing.—*Over the door* : 2735. **Schweickhardt. Skaters on a Canal.**

SALLE XXXIV

FLEMISH SCHOOL

ROOM of the little Dutch Masters, amongst them Teniers, who shows as much spirit as it is possible to put into the handling of a paint brush. (See Historical Summary, 16.)

Over the door : n.n. **Huysmans. Landscape.**—1911. **Paul Bril. Pan and Syrinx,** by a Fleming Italianizing—2081. **Rubens. Resurrection of Lazarus.** Sketch for the picture at Berlin.—✱2162 **Teniers. interior of an Inn.** Very lively in execution.—n.n. **F. Franck. Ulysses recognizes Achilles disguised as a woman.** Excuse for a still-life; the painter enjoys this mass of stuff strewn about, as much as Lycomèdes' daughters.—2049. **Van der Meulen. Military Convoy.**—1912. **Adrian Brouwer. Interior of a pot-house.** Alongside the dashing painting of this pupil of Franz Hals, even Teniers' spirit appears rather tame.—2050. **Van der Meulen. Halt of Horsemen.**—1921. **"Velvet" Breughel.** The battle of Arbeles. Composition full of figures, and minute in execution, from which Le Brun has taken more than one idea when he was painting his Battle of Arbeles, or his Family of Darius; the picture being at the time in the collection of André Le Nôtre.—2613[a]. **Teniers. Landscape with figures.** The figures his perhaps, but not the landscape.—2063. **Peter Neefs. Church Interior.**—1910. **P. Bril. Fishermen.**—1990. **Francke, the Younger. The Prodigal Son.** Lightness and vivacity of touch which forestalls Teniers.—2052. **Francisque Milet. Landscape.**—1918[b]. **"Old" Breughel. Dance of Peasants.**—1922. **"Velvet" Breughel. View of Tivoli.**—1918. **"Old" Breughel. A Village.**—1991[a]. **F. Franck. The Passion.** Rubens' influence appears in these pygmies.—1958. **Van Diepenbeeck. Clœlia crossing the Tiber.**—2160. **Teniers. Inn, near a river;** delicate greys and jolly red spots.—1923. **"Velvet" Breughel. Landscape.** Pretty and a little dull.—n.n. **Flemish School** of the VXIIIth century. **A sea port.**—1924. **"Velvet" Breughel. Landscape.**—1920. **"Velvet" Breughel. The Air.** One sees here to what a point of delicacy Flemish paint can attain.—2169. **Teniers. Soap-Bubbles.** The accessories are by Van Kessel.—2155. **Teniers. St. Peter's Denial.** The painter makes fun of St. Peter, as he did of St. Antony.—n.n. **Teniers. A Villager.**—2048. **Van der Meulen. Battle.**—2165. **Teniers. Smoker,** a portrait.—2164. **Peter Neefs. Interior of a Church.**—2207. **Uden. Landscape.**—2020. **Meel. The Neapolitan Barber.**—n.n. **Philippe de Champaigne. Portrait of Le Maistre de Sacy.**—2019. **Meel. Beggar.**—2140[a]. **Siberechts. Out-of-door scene.**—1902. **Baelliens. Picture Gallery.** A favorite subject with the smaller Flemingss down to Watteau's "Signboard for Gersaint."—2047. **Van der Meulen. Battle near a Bridge.**—2166. **Teniers. The Knife-grinder.**—2161. **Teniers. Dance of Peasants.** The painter takes the comic view of their antics, but he cannot, like Rubens, weave them into one great sweeping movement.—2131. **Rubens** (attr. to). **A Watering place.**—2163. **Teniers. Interior of an Inn.**—2080. **Rubens. The Flight into Egypt.** Night effects brought into fashion by Elzheimer.—*Over the door*: 1903[a]. **Van Bloemen,** called Orizonte. Italianizing landscape painter of the XVIIth century.

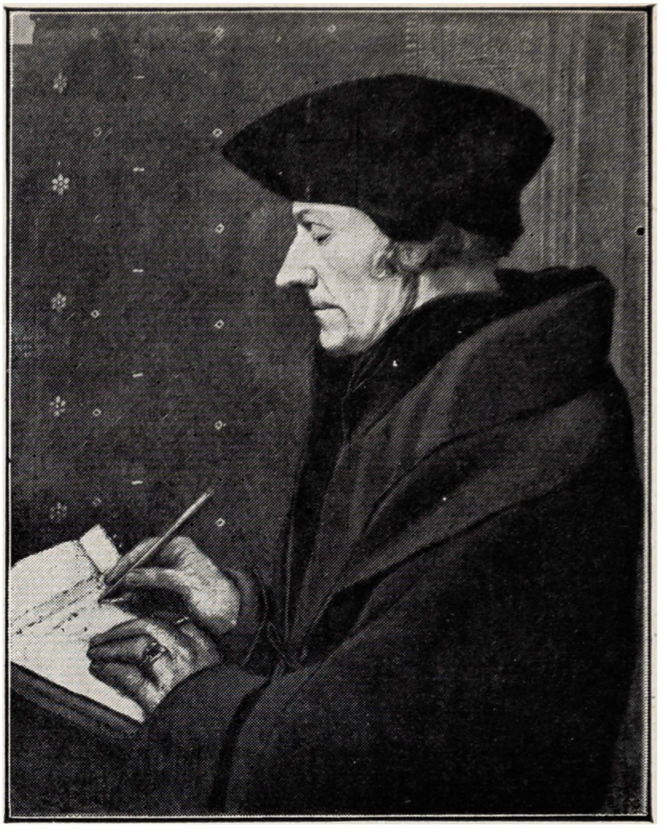
SALLE XXXV

FLEMISH SCHOOL

PAINTINGS By the Small Flemish Masters, belonging to the Lacaze Collection ; lively sketches by Rubens.

Over the door: 2188. **Teniers. Landscape.** —1982. **Van Dyck. Woman's portrait.** In monochrome, perhaps as a study for an engraving.—2179. **Teniers. Askings Alms.**—2055. **Van Mol** (attr. to). **Study of a Head.** Van Mol was a pupil of Rubens who settled in Paris.—1925. **"Velvet" Breughel. Talavera Bridge.**—2173. **Interior.** Monochrome. —1926. **"Velvet" Breughel. Landscape.**—1995. **Jan Fyt. Game and shooting gear.** Fur and feather of excellent texture.—2126. **Rubens. Study** for the ceiling of Whitehall: An angel crowning a Vestal Virgin.—2123. **Rubens** (school of). **Diana asleep.** Favourite subject of the school.—2170. **Teniers. Kermesse.**—2177. **Teniers. Pot-House**; excellent.—2174. **Teniers. Village Fête.**—1979. **Van Dyck. Old Man's Head.**. Study of a head, in thick impasto, intentionally coarse in treatment.—2190. **Teniers. Virgin and Child.** A copy of Titian or a fake.—2189. **Teniers. Dead Christ.** Copy of Lorenzo Lotto. It is amusing to trace the Venetian under the minute and crisp Flemish touch. These pictures painted in their style occur frequently in Teniers' work. He used to copy in the gallery of the Archduke Leopold at Brussels.—2184. **Teniers. A sweep.**—2152. **Snyders. Fruit.**—2121. **Rubens. Abraham and Melchizedek.** The figures are seen from below. Sketch for the ceiling of the Church of the Jesuits at Antwerp which was burnt.—2193. **Cornelius de Vos** (attr. to). Portrait of a woman. Is it by a Fleming or a Dutchman?—2109. **Rubens. Marie of Medici** with the attributes of a Goddess of Peace. She preferred herself as the Goddess of War. (See Marie of Medici as the Goddess of War in the Van Dyck Gallery).—2120. **Rubens. Abraham's Sacrifice.** Sketch for the ceiling of the Church of the Jesuits at Antwerp.—2132. **Rubens** (school of). **Woman with a mandolin.** The dress is not from Rubens' palette. —2175. **Teniers. Pot-House.**—2183. **Teniers. Winter.**—2171. **Teniers. The Duet.**—2122. **Rubens. The Raising of the Cross.** For the ceiling of the Church of the Jesuits at Antwerp.—2128. **Rubens** (School of). **Bust of Old man.** Study for a head.—2153. **Snyders. Basket of Fruit.**—2176. **Teniers. Temptation of St. Antony.**—2180. **Teniers. Bowls-players.**—✱2124. **Rubens. Philopoemen** recognized by an old woman. Still-life knocked off with great spirit and filled in with figures afterwards. Sketch for a picture at the Prado, attributed to Jordaens.—2178. **Teniers. Guitar player.**—2182. **Teniers. Summer.**—1981. **Van Dyck. Martyrdom of St. Sebastian.** School study.—2123. **Rubens. Coronation of the Virgin.** Sketch for the ceiling of the Church of the Jesuits at Antwerp.—2127. **Rubens. St. John.** Study of a head. Rubens' own work, recognizable by the light and rapid handling and the transparency of the colour.—2187. **Teniers. Landscape.** Antwerp in the distance.—2181. **Teniers. Man drinking, and Man smoking.**—2172. **Teniers. Pot-House.** — 2119. **Rubens. Landscape.** Perhaps it is of his time in Italy. Are not these the slopes of the Palatine Hill? —*Over the door*: 2186. **Teniers. Landscape.**

2715.—Holbein.—*Portrait of Erasmus.*



HOLBEIN *and Erasmus, painter and humanist, made friends at Bâle. Holbein has left a number of portraits of his friend and illustrated some of his books. There is preserved at Bâle a copy of Erasmus' "Praise of Folly," on the margins of which Holbein has made pen and ink sketches. This is one of Holbein's masterpieces; the subject and the painter both contributing to make this tiny thing a work prodigious in expression. The little man with his ferrety nose, his cautious thin-lipped mouth, chilly in spite of his furs, his eyes upon his paper, is writing, without hurry in the quiet of his study, those ironical phrases which slowly were to undermine both faiths and dogmas. In this cat-like creature with his claws upon the paper, we see the image of daring thought yoked to temperamental discretion. The painting is incisive and refined as the most thorough and deeply studied German work, and yet the modelling has already an absence of harshness and a breadth which connects it with the Italian manner.* (Phot. Hachette.)

2718.

Holbein.—*Anne of Cleves, Queen of England; 4th wife of Henry VIII.*

AT *the beginning of the year 1539 the proposals of marriage between Henry VIII of England and Christina of Denmark were broken off. Immediately the King employed his painter on a fresh matrimonial quest. Holbein was sent to Germany, to the Castle of Düren, there to paint a portrait of Anne, sister of the Duke of Cleves. This is the picture, that he brought back with him. The princess has a little the air of a maid waiting to be chosen at a Hiring-Fair or of being on view in a shop-window. On seeing the picture the King, liking the look of her, had her over to marry her, but the original was not up to the painting, and he dubbed her at sight "a Flemish Mare!" He kept her six months however. The husband's harsh judgment helps us the better to estimate the painter's talent. His art, exactly truthful though it is, yet lends distinction to vulgarity. Anne got home with her head on her shoulders, which was a piece of good fortune: and her picture came into Louis XIV's collection.*

2737.

Descent from the Cross.

THIS *important altar piece belongs to the second school of Cologne, developed in the second half of the XVth century, under the influence of Flemish Naturalism, which is manifest here. The grouping, the golden background on which the shadows fall, the sentiment, the technique, imitate the famous composition of Roger van der Weyden. Yet it is thoroughly German in its profuse detail, particularly in the physiognomical types, the over curly-beards, the women's faces, doll-like and mincing, and in a certain hardness of execution. It ought to be attributed to the anonymous artist called "The Master of St. Bartholomew," from a picture in the Pinacothek at Munich. He is to be recognized by certain peculiarities, a harshness allied to a rather heavy preciosity. The present picture is his most important and most significant work.* (Phot. Neurdein.)

Albert Dürer. Portrait of himself.

Signed and dated : 1493.

THIS *picture of Dürer is of unusual interest both historical and artistic. He painted himself more than once though not as often as Rembrandt, who may be said to have learnt his art upon his own face, painting drawing and etching himself hundreds of times. This is one of his earliest paintings, for in 1493 the artist was only 23. It is interesting to compare it with the remarkable early drawing of himself done in 1484, which is in the Albertina Collection at Vienna. The composition is a little awkward, and the repetition of the line of the frame by the forearm is unfortunate; yet the drawing already shows the severity and incisiveness which make Dürer unequalled as an engraver. The picturesque oddity of the dress is exactly suited to an engravers handling. The langour of the pose, and the dreamy look betray his sentimental state; while the blue thistle in his hand, called in German « Mannestreue, » is a promise of conjugal fidelity. The portrait was, probably, painted for his fiancée, as he married in the following year. Its inscription may be paraphrased as follows: « You may read my case, on the picture's face. »*

SALLE XXXVI

n.n. **Christ on the Cross**, with the Magdalen and St. Francis.—2011[a]. **Jordaens. The Last Judgment.** Imitated from the Rubens at Munich. It is the resurrection of the flesh, but the flesh of Jordaens is so solid and heavy, that we quickly get tired of looking at it. *Cross to the small Dutch rooms on the other side.*

SALLE XIX

2327. **Blomaert. Nativity.** By a Dutchman under Italian influence; heavy imitation of Correggio and the Bolognese.—2067. **Van Oost. St. Charles Boromeo** at Milan. Vigorous Flemish painting. There is a reflection of Rubens in this sad naturalism

SALLE XX

DUTCH SCHOOL

SMALL Dutch Masters belonging to the Lacaze Collection. (See Historical Summary, 17.)

Over the door : 2413. **Honthorst. Mandolin player.** By a Dutchman still under Bolognese influence.—2512. **Van Ostade. Interior.**—2620. **Van der Werff. Amateurs looking at Statues.**—2515. **Van Ostade. Winter.**—2366. **Everdingen. Landscape.**—2437. **Still-life.**—2402. **Van der Heyden. Landscape.**—1915. **Brauwer. The Operation**, irresistibly droll.—2594. **Terburg. Reading Lesson.** Mrs. Terburg's nose, no doubt.—2634. **Wouwerman. Pilgrims.** Smooth, silky painting.—2599. **Van de Velde. Landscape with animals.**—1913. **Brauwer. An Inn.**—2489. **Netscher. The Young Princess.** It is not Dutch in style, but a reduction of Mignard.—2435. **Karel Dujardin. Landscape.**—2527. **Van der Poel. Cottage.**—2505. **Van Ostade. Reading the news.**—2504. **Van Ostade. Reading.**—2209. **Flemish or Dutch School** of the XVIIth century. Still-Life.—2382. **Van der Hagen. Landscape.** The Plain of Haarlem.—2502. **Van Ostade. Drinker**, very amusing.—2534. **Ravensteyn. Portrait.** A lady in French clothes.—✱2337. **Brekelenkam. The Consultation.** Charming little comedy. The poor woman is very sick, but the Doctor is very encouraging, the quicker to take his leave. —1916. **Brauwer. The Smoker.** Study for a picture. Unbridled freedom of Hals' best pupil.—✱2454. **Nicolas Maes. Grace.** The poor old woman is pitiably alone in the world; Chardin would have been less painfully distressing.—2397. **Helt Stockade. Portrait** of Hendrick Henck and his wife. The charm of Dutch naturalism is destroyed if painted on too big a scale.—2379. **Van Goyen. Canal** —2503. **Van Ostade. The Reader.**—2208. **Flemish or Dutch School. Old Woman**, by a Fleming or Dutchman influenced by Rembrandt.—2357. **Gerard Dow. Old man reading.**—2438. **Kalf. Kitchen utensils.**—2393. **Van Heemskerck. Interior.**—2573. **Rokes. Flemish Interior**, or rather Dutch.—2608. **Vois. Woman cutting a lemon.**—1902. **Van Artois. Landscape.** —2210. **Flemish School, or Dutch**, of the XVIth century. Decorative Panel.—✱✱2579 **Steen. Family feast** *(p. 94)*.—2468. **Mierevelt. Woman's Portrait**, with a good honest face and the Sunday frill.—2506. **Van Ostade. Interior of an Inn**, painted with

spirit.—1914. **Brouwer. Man cutting a pen**; very amusing.—2513. **Van Ostade. The pig-sty**. Pascal expressed astonishment that painting makes us admire what we dislike looking at in reality.—2507. **Van Ostade. Interior of School**: light and transparent.—2514. **Van Ostade. Interior.**—2572. **Rokes** (attr. to). **Interior of a Pot-House**—2307. **Bakhuysen. Stormy sea**. One of the favourite Dutch subjects.—*Over the door*: 2533. **Pynacker. Landscape.**

SALLE XXI

DUTCH SCHOOL

Little Masters of the second class. (See Historical Summary, 17.)

Over the door: 2447. **Lingelbach. The Herb market** at Rome.—1952. **A Family Meeting**. Middle class interior decorated with pictures.—2497. **Van Ostade. Fish Market.**—2466. **Mierevelt. Portrait of unknown woman**. The sober handling fits the honest sitter.—2491. **Zeeman. View of the old Louvre**, from the Seine.—2426. **Karel du Jardin. Calvary.**—2499. **Van Ostade. The Merchant.**—n.n. **Flemish School or Dutch.**—2467. **Mierevelt. Unknown Portrait.**—2565. **Schalken. Holy Family.**—2434. **Karel du Jardin. Portrait.**—2303[a]. **Bailly. Portrait of a woman.**—2482. **Moucheron. Starting out hunting.**—✱2601. **Van de Venne. Fête** given on the occasion of the truce between Spain and Holland. A marvel of execution; lively portraits of those round the Archduke Ferdinand and the Archduchess Isabella; some ingenious allegorical allusions to the return of joy and happiness.—2561[c]. **Sal. Ruysdaël. The Tower**. A pupil of Van Goyen, he repeats his master's effects with livelier colour and more precise line.—2607. **Vois. A painter**, at his easel; it used to pass as a portrait of Pynacker.—2407[a]. **Hondius. The pigeon seller.**—2564. **Santvoort. The Supper at Emmaus**. The charming enamelled manner of certain early Rembrandts.—2530. **Pynacker. The Inn.**—n.n. **Pynas The Entombment.**—2396. **Van der Helst. Portrait.**—2432. **Karel du Jardin. Landscape and animals.**—2433[a]. **P. Lastmann. Abraham's Sacrifice.** This picture is interesting as showing the transition from Elzheimer to Rembrandt; Lastmann being the former's pupil and the latter's master.—2630. **Wouwerman. Horseman and hunters halting.**—2364. **Eeckhout. St. Anne consecrating her son to Christ.** This would be Rembrandtesque in vision, but for the uninspired realism of certain details.—2581. **Steenwyck. Christ with Mary and Martha.** By a painter of architecture and floor tiles in perspective.—2395. **B. Van der Helst. Man's portrait**; sober and thorough.—*Over the door*: 2448. **Lingelbach. Seaport in Italy.**

SALLE XXII

REMBRANDT AND RUYSDAEL

SMALL Dutch masters; amongst them a few small pictures by Rembrandt of an exquisite poetry. (See Historical Summary, 17).

Over the door: **Wouwerman. The wooden bridge over the torrent.**—✱2526. **P. Potter. Horses at the door of a cottage**; excellently painted, with an incisive touch.—✱✱2456. **Ver Meer of Delft. The Lacemaker** *(p. 96.)*—5594. **Ad. van de Velde. Landscape and animals.**—2380. **Van der Hagen. Dutch landscape.**—

★★2415. **Peter de Hooch. Dutch interior** *(p. 94)*.—n.n. **Verspronck. Portrait**; a good head, as round as a Dutch cheese.—2381. **Van der Hagen. Landscape.**—★2496. **Ad. van Ostade. The Schoolmaster**; a little masterpiece.—2428. **Karel du Jardin. The ford.**—2508. **Isack van Ostade. The Halt.**—★2550. **Rembrandt. Woman bathing.** Sketch for the Susannah at Berlin. One can see his method of painting; he does not fill in the contours with colour but with colour which is the light he models all the prominent parts, those that express attitude and movement. He paints the light like a painter but at the same time constructs like a sculptor.—★2540. **Rembrandt. Philosopher in meditation.** Of the year 1663; as in No. 2541, the painting, fused and minute, already expresses the mystery of light and shadow. These two men, thinking their thoughts in the midst of the unknown, are like little lights almost overwhelmed by the surrounding shadows.—★★2539. **Rembrandt. The Supper at Emmaus** *(p. 95)*.—2541. **Rembrandt. Philosopher** with an open book, brother of the former one.—★2536. **Rembrandt. The Angel leaving Tobit's Family** (1637). One of his most touching Biblical compositions. Above, the Angel, disappearing in a blaze of light; below, the poor people in gratitude and affection, surprise at the miracle, and distress at his departure.—★★2558. **Ruysdael. Storm** *(p. 74)*.—2359. **Gerard Dow. His own portrait**; painted set in a window, which he was so fond of doing.—2541ª. **Rembrandt. A Hermit reading.** A work of his youth, when he was minute and crisp in execution; he might almost have developed in the direction of Dow or Metsu.—2604. **De Vlieger. Sea piece.**—2561. **Ruysdael. Landscape.**—★2542. **Rembrandt. Holy Family**, called "The Carpenter's Family." It is just the faithful copy of a humble interior, like an Ostade, and yet what a different world it is! – 2598. **A. Van de Velde. Frozen Canal.**—2371. **Fictoor. Girl closing her window.** Servant's face lighted by Rembrandt's golden light.—★2414. **Peter de Hooch. Dutch interior.** He is very fond of these effects of inner courtyards.—2546. **Rembrandt. Jew** with fur cap; a study used for Christ's head when in pain.—2483. **Van der Neer. Canal.** It is the landscape which he is always treating, with a distance which always comes off, and the light dying away on the horizon.—*Over the door*: n.n. **Wouwerman.**

SALLE XXIII

DUTCH SCHOOL

SMALL Dutch masters, among them three personalities who are very well represented: Terburg, Jean Steen, Gerard Dow. (See Historical Summary, 17.)

Over the door; 2325. **Van Bergen. Landscape and animals.**—2528. **P. Potter. A loose horse**; it is white with dark spotting and the sky is dark, the better to relieve it.—2327ª. **P. de Bloot. Landscape.**—2464. **Metsu. Admiral van Tromp.** Fine red on the dress.—2525. **H. Pot. Charles I**, King of England. Signed, dated: 1632.—2633. **Wouwerman. Peasants on the bank of a river.**—★★2587. **Terburg. The Gallant** *(p. 96)*.—2638. **Wynants. Landscape.**—261ª. **Wouverman. Halt of Horsemen.**—2609. **Weenix. The Robbers repulsed.** By a Dutchman who has lived in Italy. Curious subject; an excuse for a still-life.—2315. **Berchem. The Ford.**—★2561ᵇ. **Salomon Ruysdael.** The Ferry; painted with the lightness of his master Van Goyen; a lightly touched blue on the sky.—n.n. **Van Vliet. Portrait.**—n.n. **Van der Neer. Entry to an Inn.**—2465. **Mierevelt. Portrait of Barneveldt.** A type of face which recalls the XVIth century.—2578. **Jan Steen. Merry-making in an Inn.** A liveliness which is rather dry; this orgy, which is so rich in amusing detail, is not sufficiently rich in the mere painting.—2490. **Van Nickelle. Hall of a Palace.**—n.n. **Jean de Bray (?). Portrait.**—2304. **Backhuysen. Dutch Fleet.**—2600. **Van de Velde. Sea piece.**—2453. **Maas. Interior of a guard house.**—2338. **Van Ceulen. Portrait.** With fine blacks and delicate modelling.—2522. **Poelenburg. View of the Palatine at Rome.** Very poor.—2463. **Metsu. Cook peeling apples**; pretty and delicately executed.—2519. **Poelen-**

burg. Pasturage.—2348. ✱✱**Gerard Dow. The Dropsical Woman** *(p. 95)*.—2521. **Poelenburg. Women bathing.**—2635. **Wouwerman. The Tower and Gateway of Nesle.** This view of a corner of Paris is by a brother of Wouwerman, the painter of horses.—2593. **Ad. Van de Velde. Scheveningen.**—2360. **Jean le Ducq. Interior of a Guard-House.**—2451. **Van Loo. Michel Corneille.** The founder of the Van Loo family of painters in France. He came to France as a painter; a smiling picture, with French grace. We are here in the Academie Royale.—*Over the door* : 516. **Van der Poel. Rustic House.**

SALLE XXIV

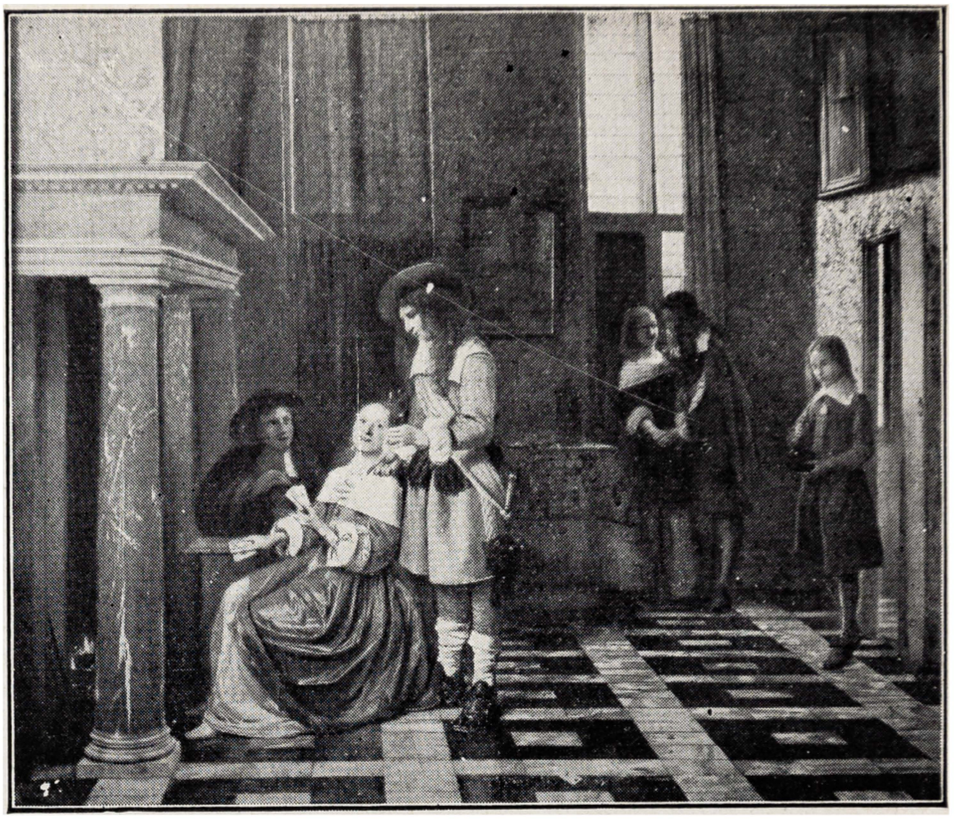
DUTCH SCHOOL

DUTCH masters, amongst whom Van Goyen and Metsu have master-pieces. (See Historial Summary, 17.)

Over the door : 2545ª. **Palamedes. Man's portrait.**—2417. **Van Huysum. Landscape.**—2353. **Gerard Dow. Dutch Housewife.**—2487. **Netscher. The cello lesson**; an opportunity for painting a satin dress.—2322. **Berchem. Landscape and animals.**—2474. **Van Mieris. Game Seller.**—✱2378. **J. Van Goyen. A view in Holland.** Very fine landscape, light, luminous; water everywhere, both in the sky full of clouds and in the muddy ground; Dordrecht Cathedral is seen. The landscapes of Van Goyen render the effect of Dutch landscapes admirably, the low-lying towns on the edge of broad estuaries.—2340. **Craesbeck. Himself painting a portrait.** More liveliness in the intention of the painter, than there is in the execution; belongs rather to the Flemish School.—2331. **Bol. Portrait.**—2326. **Van Bergen. Landscape.**—2473. **Mieris. Soap Bubbles.**—2480. **Netscher. The Singing Lesson.**—Very shiny in quality.—2418. **Huysum. Landscape.**—2354. **Gerard Dow. The Goldweigher.** Too smooth and licked up.—2318. **Berchem. Landscape and animals.**—2588. **Terburg. Music Lesson.** One recognizes the Terburg family nose and the dress of white satin he was so fond of painting.—2312ª. **Beyeren. Still-life.**—2461. **Metsu. The Chemist.**—✱2580. **Steen. Bad company.** Really wittily observed. Steen as a moralist, however, is not above suspicion.—2500. **Van Ostade. Smoker.**—2462. **Dutch School** of the XVIIth century. **The School of Rhetoric.**—✱2458. **Metsu. The Herb Market, Amsterdam.** The detail is delightful, lively throughout in the attitudes and the faces; nothing is overinsisted on. A portrait of Amsterdam with its brick fronts on its shady canals.—2436ª. **Kalf. Still-life.**—2305. **Backhuysen. The Port of Amsterdam.** Large picture, and rather boring.—✱✱2459. **Metsu. The Visit** *(p. 96)*.—2355. **Gerard Dow. Pulling teeth.** Some authorities recognize Rembrandt's father here.—2376. **Van Goyen. A Canal** in Holland.—2433. **Karel du Jardin. Crossing a Ford.**—✱2495. **Ad. Van Ostade. The painter's family.** Amusing presentation of the entire family. The painter is a well-to-do citizen, proud of his house and of his children. He usually paints tumble-down buildings. There is a certain hardness in some of the details of the figures.—2452. **Van Loo. Study of a Woman.**—2562. **Zacht-Leven. Portrait of an artist.**—2361. **Jean Le Ducq. The Marauders.** Certain critics give this to Terburg.—n.n. **De Keyser. Portrait.**—2637. **Wynants. Landscape.**—*Over the door*: 2349. **Gerard Dow. A silver flagon.**

2415.—Peter de Hooch.—*Dutch Interior.*

Signed.

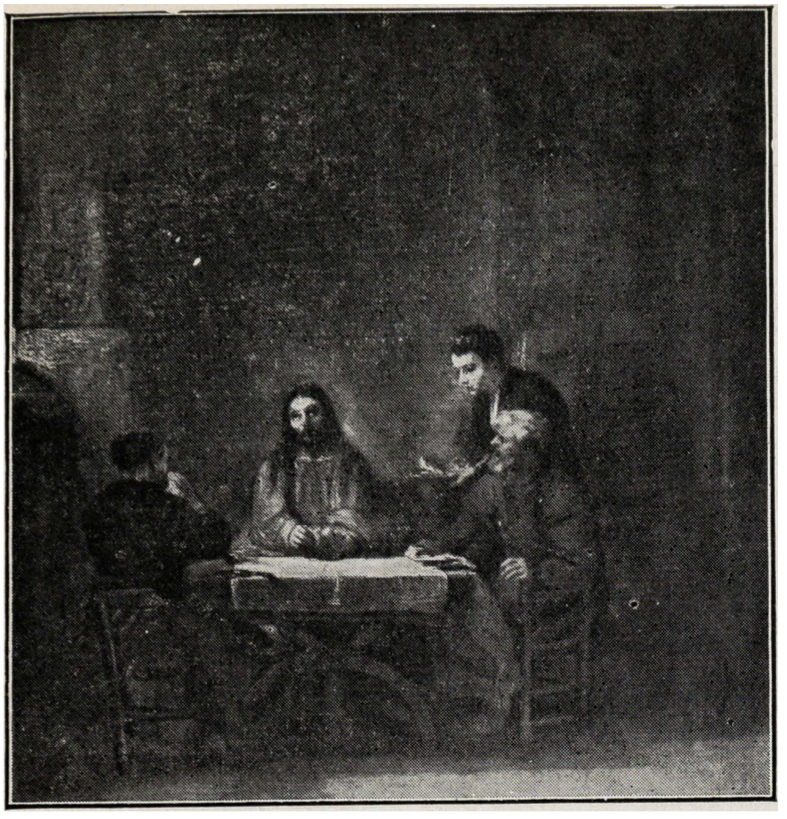


AMONG *the small masters of Dutch home life de Hooch is perfect in observation and execution alike. The figures in the sitting-room impress us like real people on a small scale; the young woman on the left so brightly chattering, showing her pretty teeth; the young buck in his well-fitting suit of black; the pair making love in the background. But in de Hooch there is an interest in effects of light, and a general atmosphere—warm, of pale gold—which may be the outcome of Rembrandt's influence.* (Phot. Hachette.)

2579.—Jan Steen. *Family Feast.*

Signed : J. Steen.

JAN *Steen is the most malicious of Dutch painters, and one who best illustrates the national character. His work has not the tranquillity of mind and impartiality of observation, that is almost indifference, such as is to be found in so many of the faultless Dutch artists. There is always purpose in his little compositions. No need to call attention to the attitudes, grimaces, deformations which Steen has given to the actors the better to amuse us with their turbulent merry-making. On the other hand there is not in his work the rich and refined pictorial quality that one gets in de Hooch or Terburg; his colour and lighting lack brilliancy; his drawing, seeks by intention, the comic effect, and has not the astounding objective impression of certain other smaller masters. Still, without his pictures so alive with go and excitement, we should form a very incomplete idea of Dutch society. Besides being a painter, he kept a tavern. His pictures show it!* (Phot. Hachette.)



2539.—Rembrandt.
The Supper at Emmaus.

Signed, dated: 1648.

REMBRANDT *has treated this subject several times. the poetry and mystery of it being particularly sympathetic to him. This short episode in which the New Testament story ends so strangely, with its nameless actors and in twilight, ought to be treated with the restraint and mystery with which he treats it. Mystery which Veronese destroys with his open daylight. Rembrandt has made it phosphorescent, and avoided theatrical effects. Just two men show astonishment as Christ breaks bread wiht the same gesture as at theLast Supper, It is a real scene and a very humble one; and yet as one looks at the marvellous face of Christ, into which Rembrandt has put ineffable sorrow, resignation and beauty, one feels, with the two apostles, the presence of something divine.* (Phot. Hach.)

2348.—Gerard Dow.
The Dropsical Woman.

Signed, dated : 1663.

IN *the XVIIth century Dow was the mos admired of all the smaller Dutch masters; and he is in truth a wonderful executant and minute observer. Yet in this picture, famous as it is, one can already see the symptoms of the disease from which Dutch, painting died, neatness for its own sake and the minuteness which ends in coldness and dryness. Son of a glass merchant, Dow began as a glass painter. He was influenced by Rembrandt; but whereas Rembrandt would employ, for expression, the roughest, most brutal execution, Dow fell readily into tameness. Rembrandt's influence is plain in the light and shade effect, Dow's glassy painting being bathed in broad, mysterious shadows. Dow has lost the simplicity of the earlier little masters; figging out his composition with a great hanging, and objects dragged in purely for decorative effect, entirely out of place in this sick-room. an small Dutch masters have treated with The amazing constancy this subject of medical consultation, especially the examination of "humours."*

2456.—Ver Meer of Delft. *The Lace Maker.*

Signed : I. Meer.

THIS *delightful little panel is justly called one of the "jewels" of our collection. Her pretty head, neat as a new pin, bends over her fingers so daintily at work with the bobbins. A diffused, gentle light brings out the shapes and planes of everything, without abruptness anywhere. The hands are marvels of execution, seemingly modelled by the tones alone. The colour confined chiefly to cool tints,—silver greys, a sharp blue, a pale yellow,—does not interfere with the delicate tone relations. Ver Meer is masterly in his knowledge of light and his power over its delicate variations. His bigger works show the same methods and the same acuteness of vision as this little picture. The pictures known certainly to be his are few. He died in obscurity at 43, in 1675. He produced little, and no doubt many of his pictures are lost. It is only recently that he has been studied, and little is known about him.* (Phot. Hachette.)

2587.—Terburg.—*The Gallant.*

THE *painter observes everything impartially, but the picture loses nothing in inciveness through such veracity.* (Phot. Hachette).

2459.—Gabriel Metsu. *The Visit.*

THE *same qualities as in the Terburg. But we are in a different world and their talk is of very different subjects.*

SALLE XXV

DUTCH SCHOOL

LANDSCAPE, Interiors, Portraits and Still-Life. (See Historical Summary, 17.)

Over the door : 2610. **Weenix. Game and sporting gear**.—2628. **Wouwerman. Cavalry charge.**—2363. **Ph. Van Dyck. Abraham sending away Agar and Ishmael.**—**Gerard Dow. Reading the Bible.**—2398. **Heusch. Landscape.**—2561ª. **Jac. van Ruysdael. Entrance to a wood.** The French landscape painter, Rousseau, admired these Dutch tree painters very much.—2501. **Van Ostade. The Drinker**. Clever little picture.—2590. **Terburg. Assembly of Ecclesiastics.** N thing like Terburg.—2485. **Van der Neer, the younger. Fish-wife**. Dutch decadence.—2623. **Wouwerman. Starting out hunting.**—2612. **Weenix. Sea port.**—**G. Dow. The Trumpeter.**—2563. **Zacht-Leven. Banks of the Rhine.**—2597. **A. Van de Velde. The painter's family.**—2362. **Ph. Van Dyck. Sarah presenting Agar to Abraham.**—2307. **Bakhuysen. Dutch Vessel.**—2373. **G. Flinck. Girl.** Rembrandt's colour, but commonplace in expression.—2436. **Kalf. Interior of a cottage**. Glory of light in a mean interior.—2605. **Van Vliet. Portrait**, which is like a very sober Hals.—2509. **Van Ostade. The Halt.**—2589. **Terburg. Concert**. The family nose again.—2430. **Karel du Jardin. The Grove.**—2372. **G. Flinck. The Angel appearing to the Shepherds.** Everything borrowed from Rembrandt : the colour, the types, the composition being taken from a well-known etching.—✱2330. **F. Bol. A mathematician**, at a problem in trigonometry. A portrait delightful in its delicate quality of paint, the even lighting and the lively kindliness of expression.—2571. **Rokes. Interior of a kitchen.**—2438. **De Keyser. Portrait** of a pink-faced man with a white beard.—2559. **A. Van de Velde. Landscape and animals.**—2346. **C. Becker** (?). **Landscape.**—2298. **Van Aelst. Grapes and Peaches.**—2577. **Staveren. Savant in his study.**—2358. **G. Dow. Old woman**. Rembrandt's influence.—2399. **Van der Heyden. A house in Amsterdam**. A house-portrait painter; architectural drawing over-literal.—2606. **Voys. Unknown man.**—2567. **Schalken. Old man.**—2457. **Metsu. The Woman taken in adultery**. A real imitation of Rembrandt; it shows up Metsu's weaknesses.—2427. **Karel du Jardin. Italian Cheap-jacks**, on the slopes of the Palatine.—2289. **Dirk Hals. Country Fête** : Franz Hals in miniature.—2424. **Van Huysum. Vase of Flowers.**—*Over the door* : 2612. **Weenix. Still-life.**

SALLE XXVI

DUTCH SCHOOL

WORK of the Dutch School, amongst them some good pictures by Paul Potter and Van Goyen. (See Historical Summary, 17.)

Over the door : 2333. **Both. Landscape**; the artificial picturesque; rocks borrowed from Italy.—2621. **Wouwerman. The "Fat Ox" in Holland.**—2324. **Berck-Heyde. Trajan's Column at Rome.**—2306. **Backhuysen. Sea piece.**—n.n. **Dutch School** of XVIIth century **Portrait** of a young Savant.—2527. **P. Potter. The Meadow.** Many of his pictures have this look of being studies. Everything here is sacrificed to the cows. Notice the differ-

ence between him and Cuyp, who is interested in the light effect, and Potter who is thinking of the texture of the hair on the beast's shin.—2510. **Isaak van Ostade. Frozen Canal,** in Holland.—2555[b]. **Roghman. Landscape.** —2626. **Wouwerman. The Riding School.** —2594. **A. Van de Velde. Landscape and Animals.**—2586[a]. **Van den Tempel. Portrait of a Woman.** Rather cold.—2602. **Verkolie. Interior**; uninteresting in colour.—2420. **Van Huysum. Basket of Flowers.**—2410. **Honthorst. Ch. Louis of Bavaria**; compare with Van Dyck's portraits.—2377. **Van Goyen. River**; Dutch mud, Dutch vegetation saturated with water and Dutch humid sky.—2409. **Honthorst. Concert.** It is not Dutch originality that strike one in this painter; he is still under the influence of the Flemings and Italians.—2568. **Slingelandt. Dutch Family.** Portraits without interest. —2391. **Heem. Still-life.**—2411. **Honthorst. Robert of Bavaria,** Duke of Cumberland.—2312. **Bega. Rustic interior** with delightful rich blacks.—2639. **Wyntrack. A Farm.**—2625. **Wouwerman. Stag-Hunt.**—2470. **Mieris. Woman at her toilet.**—2359. **Drost. Bathsheba.** It is Rembrandt's Bathsheba by a "pretty" painter who sees everything as round as a tube.—2350. **G. Dow. The Grocer-Woman.** His painting is already too pretty. —2586. **Van Swanevelt. Landscape.**—2529. **P. Potter. A Wood at The Hague.** Spotted foliage painted with the conscientiousness and " naïveté " of a primitive.—2390. **Heda. Dessert.** Silver telling prettily against a grey background.—2352. **G. Dow. The Dutch cook.—Swanevelt. Landscape.**—2511. **Van Ostade. Frozen Canal in Holland.**—2498. **Van Ostade. Interior of a Cottage.** Charming blond light with transparent shadows—2472. **Mieris. Dutch Family.**—2460. **Metsu. Music Lesson.** Very delicate.—2576. **Wouwerman. Soldiers halting.**—2576. **Verspronck. Woman's Portrait.**—*Over the door:* **Berchem. Landscape and animals.**

SALLE XXVII

DUTCH PAINTINGS OF SECONDARY INTEREST

Over the door: **Van Os. Flowers.**—2464[a]. —**Metsu. Still-life.**—2335. **Breenbergh. Ruins at Rome.**—2603. **Verkolie. Proserpine plucking flowers with her maidens.**—2423. **Huysum. Flowers.**—2471. **Mieris. Tea.** Shiny painting, introduction of French fashions. —2619. **Van der Werff. Dancing Nymphs.** —2488. **Netscher. Venus mourning Adonis,** changed into an anemone.—2617. **Van der Werff. Magdalen in the desert.**—2392. **Heem. Dessert.**—2334. **Breenbergh. View of the Campo Vaccino.**—2429. **Karel du Jardin. Pasture.**—2446. **Limborcht. The Pleasures of the Golden Age.**—2425[b]. **Huysum. Flowers in a vase.**—*Over the Door* : 1950. **Baël. Flowers.**—2345. **A Cuyp. The Storm.** —2367. **Bol. Philosopher in meditation,** which resembles greatly the portrait called "Rembrandt's Brother" at The Hague.—2367. Van der Faes, called **Lely. Meleager and Atalanta.**—n.n. **Pynacker. Landscape,** with setting sun.—2636. **Wynants. Edge of a Forest.** Old oaks in the Forest of Haarlem, rather conventionally picturesque.—2344. **A Cuyp. Children's Portraits.** By a painter who has studied out-door effects.

FRENCH SCHOOL

To study French painting in chronological order one should start with Salle X, in which are the beginnings of Northern painting of the XIVth and XVth centuries. After this room, the centuries and the styles follow in their natural order, and generally on entering a fresh room one enters a new period.

SALLE X

SALLE JEAN FOUQUET

FRENCH PAINTERS OF THE XIVTH AND XVTH CENTURIES: BELLECHOSE, FOUQUET, THE "MAITRE DE MOULINS."

IN this room of French Primitives it is important to distinguish between the work of the XIVth and beginning of the XVth centuries and that of the middle of the XVth century. The former is still mediaeval (the altar cloth of Narbonne, Malouel, Bellechose, and some miniatures), paintings in distemper on gold grounds, with forms derived from Gothic ; the others (the "Maître de Moulins," Fouquet, etc.) belong to modern naturalism, which originated in Flanders with the Van Eycks. Thus the Van Eycks fall between Malouel and Fouquet.

The "French Primitives" are very dissimilar in style ; doubtless they are of very different origins. They centred round Dijon, the town of the Dukes of Burgundy ; round Aix-Avignon, the town of good King René and the Popes ; round Moulins, and round Tours, visited by the Bourbon Family and the Kings of France. These are called respectively the Schools of Burgundy, Provence, Bourbon, and the Loire; in the XVth century, Paris lost the leadership of the Arts. Even within a group it is difficult to find real community of style, except between Fouquet and the "Maître de Moulins."

The miniatures exhibited in the middle of the room allow us to see the origins of the French XVth century painters, and explain certain of their characteristics. (See Historical Summary, 8, 9, 10.)

✱995. **Malouel and Bellechose. Martyrdom of St. Denis.** A large illumination; fresh, gentle colour in distemper on a gold ground; conventional architecture. The Christ and other figures resemble very closely certain figures in the "Très Riches Heures" of the Duc de Berry, an illuminated manuscript of the XVth century.—1001. **French School. Dead Christ.** End of the XVIth century.—n.n. **Unknown Woman.—Woman.—Entombment** of the XVIth century. Distemper on gold ground, should be of the Avignon School.—✱**Child praying.** A delicate little picture, charming in its simplicity, the creamy colour makes one think of the "Maître de Moulins."—1001ª. **Virgin and Child,** of the XVIth century.—"**Jean sans Peur,**" Duke of Burgundy, XVth century.—998. **The Descent from the Cross.** Agreable painting composed like certain Flemish pictures; with a Parisian background (Saint-Germain-des-Prés, the Louvre and even a portrait of an Abbot of Saint-Germain).—999. **Juvenal des Ursins and his family.** Large panel,

rather monotonous. We shall find later a portrait that is more typical.—1049. **St. George and Calvary**. Composed like the Martyrdom of St. Denis by Bellechose, but much inferior.—994. **Flagellation**. Of the XVth century.—*Between the windows* : 1342*bis*. **Altar Cloth of Narbonne**. Altar cloth for use on Good Friday. Hence the mourning note of colour. It is a drawing done with brush upon silk in the XIVth century. It contains the traditional scenes of the Passion, and the touch recalls in many places the Sienese manner, but the architectural decoration is thoroughly French. The portraits of the Donors (Charles V and his Queen) show that painting was following sculpture in the direction of naturalism. See their statues among the Sculpture of the Middle Ages.—998. **The Entombment**. Perhaps it will be given one day to a painter of the North of Italy—of Piedmont, or Genoa.—**Jean Bellegambe** (?). **St. Adrian**. who is of the XVIth century —✱✱1005[a]. "**Maître de Moulins**." *Magdalen and Donor (p. 104)*. - ✱289. **Fouquet. Charles VII**. Poor in execution, but this impression of a King, shivering and depressed. remains in one's mind.—1004[e] and a little further on 1005. "**Maître de Moulins**" (School of). **Peter of Bourbon, St. Peter, Anne of Beaujeu and St. John**. Fresh colouring; the landscape is recognizable as the undulating Bourbonnais country with the Chateau de Bourbon.—✱✱1001[b]. **Pieta d'Avignon** *(p. 104)*.—1005. *(see above 1004.)*—✱✱288. **Fouquet. Juvenal des Ursins** *(p. 104)*.—✱1000. **French School. The Man with the glass of wine**. It is a pity for his reputation's sake that one cannot ascribe this very fine portrait to Fouquet.—**French School of Valenciennes. St. Helena. The Miracle of the True Cross**. Panels of this style are met with in Belgium.—*Between the windows* : **Altar piece of the Parliament of Paris**. Calvary with St. Louis, St. John, St. Denis and St. Charlemagne, formerly in the Parliament House. This picture may well be by one of the Flemish masters who went as far as Avignon to work; the landscape on the left shows the Tour de Nesle and the Louvre of Charles V's time. St. Louis might be a portrait of Louis XI when young; to the right, a Charlemagne painted from imagination, and rather hairy.—✱1048. **J. Perréal** (attr. to). **Virgin and Donor**. This painting of the beginning of the XIVIth century, unique of its kind, apparently should be attached to the School of Gerard David.

In the middle of the room : **Miniatures** from a Book of Hours of the Duc de Berry (of the beginning of the XVth century).—96. Trinity attributed to **Malouel**. A soft distemper painting which is closely connected with the contemporary miniatures.—**Pieta**. Painted perhaps at Paris at the beginning of the XVth century.—✱**Fouquet**. Three Miniatures from a Book of Hours. Scenes from life in France in the time of Charles VII.—**Nicolas Froment. King René** and his wife **Jeanne de Laval**, of the School of Aix-Avignon. This Northern naturalism penetrated to the frontier of Italy.

New acquisition: **Nicolas Froment : The raising of Lazarus.** *(See p. 103)*.

SALLE XI

FRENCH XVIth CENTURY

THE CLOUET, SCHOOL OF FONTAINEBLEAU

THE word Renaissance calls up in our minds such an idea of magnificent and over-flowing creation, that we are inclined to forget how little was produced by the French School of the XVIth century. The King imported Italians to decorate his castles. Thus Rosso, of Florence, and Primaticcio introduced at Fontainebleau their facility of drawing and skill in mythological composition and founded a school of painting that survived them.

And from Flanders came the artists, especially *Jean Clouet* and his son *François Clouet*, called *Jeannet*, who painted with delicate colour and a fine touch the high-bred faces of the last of the Valois, with their carefully cared-for milk-white skins, their wives, and their favourites.

Both these aspects of French painting of the XVIth century are to be found in this room : mythological decoration and miniature portrait painting. (See Historical Summary, 13.)

1009ª. **Jacques Bertaut. Portrait.** Fine and transparent painting.—1012. **Montmorency**, 1525 ; a hard bony face ; brilliant painting. — **Henri II (?)** — 1025. De Neuville. Subtle.— 1033. **Henri III.**—1035. **A Ball given at the Court of Henri III**, on the occasion of the marriage of the Duc de Joyeuse; exact portraiture, fine painting in the delicate Flemish manner. - 1032. **Henri III.**—127. **Clouet (?) Francis I**, when young.— 134. **Clouet (?) Louis of Saint-Gelais.** Brilliant like enamel.—**Portrait of a man.**—1030. **Catherine of Medici**, a dull portrait.—✱**Fr. Clouet. Peter Quthe.** Signed, dated 1562. A sober, serious, solid portrait of an apothecary.—1034. **Ball at the Court of Henri III.** Heavy black painting without any go to it.—1373. **Saint Mégrin**. A miniature.—✱**Man in a white pourpoint** : a superb portrait of a dashing fellow with a narrow forehead and the head of an animal.—1372. **De Balzac d'Entragues.** The same miniature as No. 1373, with a slightly different head.—1024. **Diana of France**, pretty milky colour.—1007ᵇ. **Coronation of a Pope.** A curious composition, in which one recognizes Francis I.— ✱✱ 1013. **Diana.** *(p. 105)*.—1027. **Portrait of Woman.** 1009. — **De Cossé-Brissac**, very keen, with a green eye, a rosy mouth, and a ruddy beard.—1036. **Henri III at the foot of the Cross**; a carefully wrought detailed painting; a curious instance of devotion on the part of the King.—1021. **Mme de la Rochefoucauld.** —1028. **Chrestien de Savigny**. —n.n. **Clouet** (after). **Henri II.** Exact and precise.—*Between the windows* : 304. **Fréminet. Aeneas and Dido.** A big "machine" in the manner of the later Florentines : the painter is only thinking of showing off his science, and fails entirely to interest us. —694. **Perrier. Acis and Galatea.** Painted in a fat manner and in violent tones.—88ª. **Simon de Châlons. Incredulity of St. Thomas,** a mediocre painting by a man who is imitating the Italians.—133ᵇ. **François Clouet** (attr. to). **Babou de la Bourdaisière,** delicate and pretty.—1011. **Jean de Bourbon-Vendôme,** a miniature, fresh and rosy.— 133ª. **Fr. Clouet** (attr. to). **Claude de Beaune.**—1017. **Michel de l'Hôpital.** — 1006. **An Abbess kneeling.**—1008. **Portrait.** Despite the inscription this is not Francis I, but the painting is delightful.—683. **Francis I**, on horseback, a charming miniature.—**Portrait of a man.**—✱✱133. **Elizabeth of Austria,** Queen of France *(p. 105)*.—126. **J. Clouet** (attr. to). **Francis I.** Certainly very truthful. A large painting, smooth and dull. This petty manner is better suited to portraits of small dimensions.—1010. **Jean d'Albon,** Seigneur de Saint-André. Delicate and charming. — 131. **Clouet** (attr. to). **François de Lorraine,** Duc de Guise. Marquis of Elbeuf.—132. **Charles IX.** —1007. **Francis I.** Heavy, black, deteriorated, in as bad condition as the Charles VII of Fouquet.—✱✱128. **Clouet Charles IX,** King of France *(p. 105)*.—✱130. **Fr. Clouet** (attr. to). **Elizabeth of Austria.**—129. **Fr. Clouet** (attr. to). **Henri II.** Neat and precise.—1015. **François de Lorraine,** Duc de Guise. *In the upper part of the panel, paintings by the school of Fontainebleau*; 272. **Dubois. Baptism of Clorinda.** Comes from Fontainebleau, of the beginning of the XVIIth century.—1014ª. **Venus at her toilet.** Cupid is offering her presents. Influence of Primaticcio.—271. **Dubreuil. Charicles undergoing trial by fire.** Comes from the Palace of Fontainebleau.—365. **J. de Gourmont. Nativity.**—*Between the windows* : 1031. **Unknown woman.**—1022. **François, Duc of Alençon.**—✱155. **J. Cousin. The Younger. The Last Judgment.** A composition that was too much admired. The artist has reduced to miniature the fine Florentine "anatomies:" the general effect is very weak. In the left corner a bearded man who is coming to life is said to be the painter himself.—1023. **Louise de Lorraine,** Queen of France.—**Portrait of a woman.**—696. **Perrier. Æneas and the Harpies.** — 2641ª. **Portrait of a woman.**

The study of this School of the XVIIh century should be completed by a visit to Room IX where are some more paintings of the School of Fontainebleau. In this ill-lighted room **Rosso** is represented by a **Pieta**, in which one recognizes the influence of Michael Angelo, his impeccable drawing, his foreshortenings, his rather harsh elegance, rather dry colour, and the predominance of science over sentiment; and also by the **Concert,** copied, or inspired by the frescoes of Primaticcio at Fontainebleau. In the drawings again one notices this elongated grace wich comes from Italy and which served as a model to the French sculptors of the Renaissance. The style of Jean Goujon is also derived from this Italian manner.

SALLE XII

THE LE NAIN AND PHILIPPE DE CHAMPAIGNE

WITH the exception of "The Peasants at Table" of the La Caze Collection the Le Nain of the Louvre are all in this room. The three brothers, Antoine, Louis and Mathieu, are of great interest to the historians of art: for we have three people under the same name who cannot be separated, while their work is distinct from the rest of the French School. At a moment when French Art was becoming more and more classical, they were painting familiar scenes of workpeople and peasants. They did not paint them with the go and the amusement of the Flemings, but in a rather heavy and serious manner which is all the more attractive, The originality of the Le Nain in this little room is the more striking if one has just come from the School of Fontainebleau and if one goes on immediately to look at Poussin.

Opposite are exhibited the straightforward portraits of Philippe de Champaigne, a Fleming who brought with him his native "naturalism", and who yet learned from France an interest in things moral to the point of becoming an apostle of Poussinism. He was appointed portrait painter to his friends, the men of Port Royal.

2642. **School of Rhetoric.** Picture often attributed to Le Nain. — 546. **Le Nain, The Card-players.** The attribution to Le Nain seems less certain on account of a certain superficial skill in the handling. — 543a. **Le Nain. Family Reunion.** Clumsiness here and there; but the heads may be compared with those of The Procession. — 544. **Le Nain. The Procession.** At first sight, this little painting, with its rich tones and its clever execution, may not seem to be by the Le Nain; yet the heads which are very natural are certainly in their manner. — ✱✱ **Le Nain. The Peasant Family.** This picture which has only recently come to the Louvre, equals in importance and beauty the painting in the La Caze Room. Not only is the method of painting as straightforward and sound, but everyone of the people depicted has an intensity of inner life, which is very rare. The painting is excellent, intensely true to the point of overinsistence and without display of skill for its own sake *(p. 106)*. — 542. **Le Nain. Return from Haymaking.** Signed, dated 1642. Picardy Peasants at the time of the death of Richelieu. Truth of low-toned lighting, and great naturalness, rather sad. Many of the models can be recognized in other of their pictures. — 543. **Le Nain. Portraits** in an interior. These little heads are painted against their dark background with a conscientiousness that has resulted in a certain heaviness. — **Le Nain. Portrait of a child** — ✱✱ 540. **Le Nain. A Blacksmith at his forge.** *(p. 106.)* — *Above*: 547. **Le Nain. St. Peters Denial.** One feels in it the influence of the Bolognese School. — 590. **Le Sueur. Portraits of Artists,** in his facile manner and rather superficial. — **Valentin. An Inn.** — 207. **Pourbus. Henri IV.** He continues Clouet's manner. — 2071. **Pourbus. Henri IV,** in black. — 1942. **Ph. de Champaigne. Little girl in blue.** — ✱✱ 2072. **Pourbus. Marie of Medici** *(p. 113)*. — 1941. **Ph. de Champaigne. Little girl**; more truthful than charming. 1930. **Ph. de Champaigne. Christ on the Cross.** — ✱1939. **Ph. de Champaigne. Portrait of a man.** Admirable portrait in its beauty of expression, and in its lighting; the hand is very beautiful and thoroughly characteristic of this painter. — 1940. **Ph. de Champaigne. Portrait of a man,** who is reading philosophy, Plato, Aristotle. — **Ph. de Champaigne. Mother Angélique Arnauld.** There is a fine sensibility in this austere painting; notice the pale hands; in the background Port-Royal des Champs. — 1929. **Ph. de Champaigne. The Last Supper,** in miniature. — 1944. **Ph. de Champaigne. Mansart,** the father, and **Cl. Perrault,** two architects. — **Ph. de Champaigne. Portrait** supposed of the Duc de Roannez. — **Ph. de Champaigne. His own portrait.** Undoubtedly a copy of the original

at Brussels. In the background Brussels, his native town ; notice the resemblance to Poussin's portrait, for whom this Fleming had a great admiration. — **Ph. de Champaigne. St. Phillip**, patron saint of the painter. — 2074. **Pourbus. Guillaume du Vair.** The types of the painting and of the man both of the XVIth century. — 1943. **Ph. de Champaigne. Unknown woman.** Very striking in her paleness, and her expression of severity and of suffering.

SALLE XIII

LE SUEUR

N° 564 and following pictures. Picture by **Le Sueur** (the rest of the series are on the staircase and in Salle XIV). **Life of St. Bruno.** The painter was commissioned in 1645 to execute these paintings for the Chartreux Brotherhood of the Rue d'Enfer. In 1779, they presented them to the King. The painter has not been trying for picturesque effect; his life of the Saint is very simple and quiet in style. On a background of white architecture, or of pale landscape, are placed people in attitudes the meaning of which is very clear : blue and red garments and episcopal robes are the only things which add colour to this otherwise very sober painting. The drawing, at times, seems rather hasty and careless : but Le Sueur was much helped by pupils. The most touching of these compositions is the *Death of St. Bruno* (Salle XIV, Third Section).

Nicolas Froment. — *The raising of Lazarus.*

This composition is full of grandeur; the figures being particularly fine. The landscape from the South of France is extraordinarily truthfully rendered, with its architecture so characteristic of Avignon and its burnt up foreground. The subject, the Raising of Lazarus, into which is always introduced a donor on his knees, is an illustration of the fundamental relationship of every Christian to his God, resurrection and the hope to be saved. The picture is ascribed to Nicolas Froment, whose work is known from a picture (of the same subject) in the Uffizi at Florence which is signed, and from a picture of the Burning Bush *at Aix, which is supported by documentary evidence. They both show a very close kinship between this Provençal painter and his Flemish contemporaries.*

288.—Jean Fouquet.—*Juvénal des Ursins, Chancellor of France.*

ALTHOUGH *handled like a miniature, the impression is of great force of character. Notice the Italian decorations in the back ground.*

1005 A.—*Magdalen and Donor.*

THIS *double portrait is attributed to the painter of the Virgin of the Cathedral at Moulins. The realism has grace and charm. Great refinement of execution.* (Phot. Hach.)

1001 B. *Pieta, so-called, of Avignon.*

THIS *panel comes from Villeneuve-lès-Avignon. Undoubtedly it is in this district that it was painted in the last years of the XVth century. It is very difficult to explain, because it is of a style very different from other work painted at the same period and coming from the same place; and instead of the minuteness of Flemish painting it has the large, simplified lines of a group of sculpture. The livid body of Christ, the misery in the faces, the vigorous head of the donor, so full of emotion, give this work a tragic force of expression that is very remarkable.*

1013.—*Diana.*

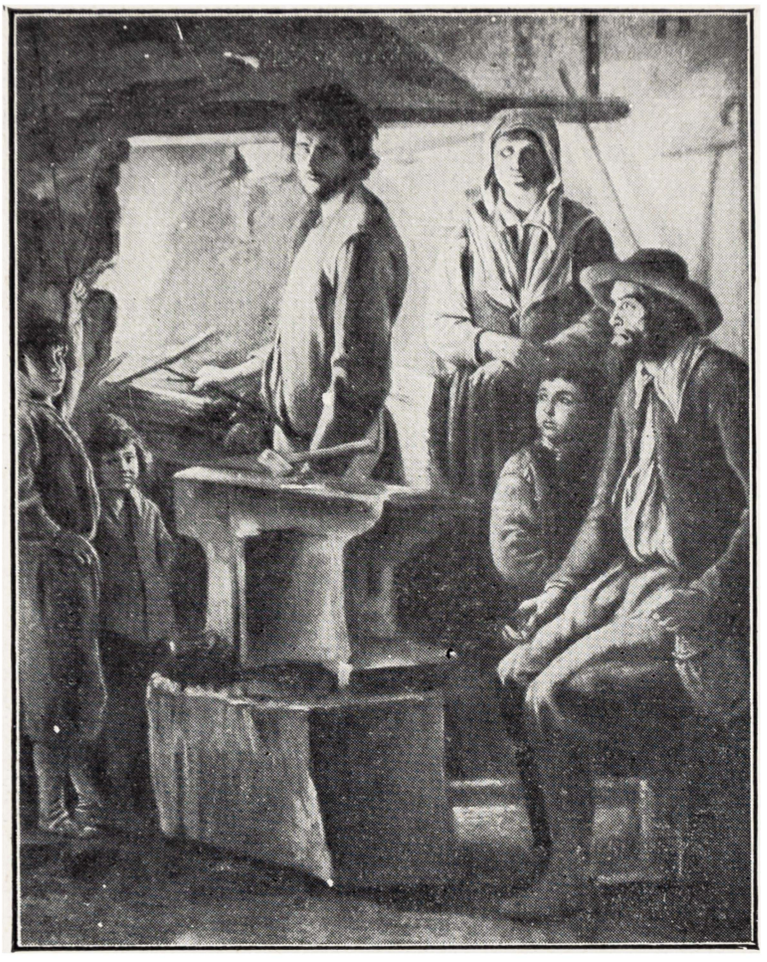
THERE *remain only a few large paintings out of the mass of classical subjects executed by the artists of the "School of Fontainebleau" to please the eyes of François I and Henri II. Here is a very pretty Diana, painted no doubt from some beauty of the day to whom the artist has given the grace of a Diana, or even of the Apollo Belvedere, elongating her forms as Jean Goujon did his nymphs. The high favour of Diane de Poitiers revived a cult among artists for the Diana of the Ancients.* (Phot. Neurdein.)

128.—François Clouet.—*Charles IX.*

CLOUET *and his followers have left a very complete gallery of the aristocracy of France. These pretty portraits, so delicately worked and so attractive, give us a true insight into the court-life and the times of last of the Valois, and the minority of the three sons of Catherine de Medici. Undoubtedly painted about 1569, it was sent to Vienna to show Elizabeth of Austria the face of her future husband. From Austria Napoleon I brought it back.*

129.—François Clouet.—*Elizabeth of Austria, wife of Charles IX.*

THIS *portrait of Elizabeth of Austria was painted no doubt a few years after her marriage with Charles IX in November 1570. At the time of her marriage the little Queen was only sixteen; she looks rather older in the picture. François Clouet, who was also a miniaturist, in his desire to show that his sitter was the Queen of France, has worked out every detail of her costume. The dress is in cloth of gold, worked with silver; the bodice enriched with pearls; the painting of the frill is a delight to the eye; her hair is dressed with pearls and precious stones. In contrast with all this flashing silk, gold, silver and precious stones is the pale little face, drawn with great precision and painted with delicacy. The expression is amiable and gentle; the attitude, weighed down as she is with all her ornaments, a little stiff; the flesh, painted with transparent colour, very delicate in "quality." The hands, delightfully easy in pose, are very happy, with rosy colour showing through the pearly skin. It is in such painting that François Clouet sets himself apart from those who worked in his manner.* (Phot. Hachette.)



540.—Le Nain.
A Blacksmith in his Forge.

THIS *composition holds and moves us by its gravity, its sincerity of sentiment and its poetry purely human, outside all fictions and tricks of art such as one finds much later in the work of Millet. The sorrowful resignation of the blacksmith, of his wife and of his children, arouses in us a compassion which perhaps was never in the mind of the painter. The Le Nain breaking away from school conventions anticipated the sensibility of men of a later age. Yet there is no lack of picturesque qualities; and there is great originality and freshness of vision in the red reflection of the, fire as there is in choice of subject. We know of three brothers Le Nain, but we do not know how the different pictures should be shared among them. Yet it seems possible to distinguish three different manners. Apparently one of them painted with a heavy hand and with great gravity of sentiment,* The Blacksmith, The Return from Haymaking, *and* The Peasants at Table; *another painted with a lively touch groups of little portraits in interiors and a* Procession in a church; *and the third, no doubt, painted the large compositions, church pictures, inspired by the black manner of the Bolognese.*

Le Nain.
Family of peasants.

THE *finest picture known by the se mysterious painters. Compare it with their picture in the Salle La Caze, of 1642. Their art is so enchanting because it is inspired solely by nature. It is not only the sincerity that is so admirable, but the intensity of the inner life. The old man bitter and cunning; the old woman sad and resigned; the young woman a little sobered, but still eager for the "feast of life;" the children still in their innocence. Few painters have such an insight into humanity.*

SALLE XIV

SALLE MOLLIEN

FRENCH PAINTING OF THE XVIITH CENTURY. VOUET, POUSSIN, CLAUDE LORRAIN, LE BRUN AND HIS SCHOOL, RIGAUD, LARGILLIERE.

IN this room we must distinguish between two generations of painters, those earlier than Louis XIV and those contemporary with him :

1. In the first category there is great variety ; some, like VOUET, carry on more or less the methods of the Fontainebleau School ; others like VALENTIN, LA HYRE, are naturalists in the manner of the Italians and of Caravaggio. LE SUEUR is prevented from becoming too servile an imitator of Raphael by being so far from Rome : BOURDON imitates every manner. The two greatest names are those of POUSSIN, who did so much to develop the French classical spirit in his art so reasoned, his composition so rhythmic and his poetical landscape so full of reminiscences of the antique ; and of CLAUDE, the painter and the poet of sunlight in the South.

2. When Louis XIV began to reign, painting, like all the arts, was subjected to his pleasure, under the direction of LE BRUN. In the Louvre the "Battles of Alexander" allow us to get some idea of LE BRUN's manner, but do not show his power as a decorator, which can only be appreciated at Versailles. In portrait painting at the end of the reign, Rigaud and Largillière show the influence of the fresh coloured naturalism of Rubens and Van Dyck upon French painting. (See Historical Summary, 18.)

FIRST SECTION

Left wall. ✱✱n.n. **Ph. de Champaigne. Richelieu** *(p. 113)*.—453. **La Hyre. The Appearance of Christ to the three Marys.** —851. **Stella. St. Cecilia.**—975. **Vouet. Christ at the Tomb.**—729. **Poussin. Bacchanal.** Poussin went through a period of admiration for Titian. In this picture is it the young Jupiter and the Goat Amaltneus? —554. **Le Sueur. The Departure of Tobit.** - ✱706. **Poussin. Moses.** A charming group of young girls, but the painting is very much spoilt; the old man lying on the ground and the pyramid symbolize the Nile and Egypt.—✱592. **Le Sueur. Venus presenting Cupid to Jupiter.** This series of compositions on the God of Love come from the ceiling of the Hotel Lambert. They are forerunners of the Empire style of painting in all that is best; in it the grace of the forms is rather poor and the tones rather crude.—600. **Le Sueur. Urania.** Le Sueur's natural distinction improves upon the vulgarity which we find in the style of Vouet.— 496. **Le Brun. Holy Family,** called the Benedicite. A work of his youth; there is an intimacy and simplicity which is quite unexpected in this painter. The picture was not painted for the King, but for the Carpenters' Corporation.—504. **Le Brun. Martyrdom of St. Stephen.** The picture was offered to Notre Dame of Paris by the Jewellers' Corporation; like the St. Paul at Ephesus of Le Sueur.—598, 601, 599. **Le Sueur. Euterpe and Thalia. Terpsichore. Melpomene, Erato and Polyhymnia.**—There is a delightful ease in the grouping of charming attitudes which makes one think of the decorative painters of the XVIth century, such as Natoire. — **Le Sueur. Phaeton** asking to drive the Chariot of the Sun. A ceiling painting,

all aflame with golden light in which delicate forms are floating. Prud'hon repeated this effect.—725. **Poussin. The School master** of the Falisci. It is not one of his best paintings.—682. **Le Sueur. Calliope.** —✱704. **Poussin. Eliezer and Rebecca.** Subject chosen to allow the painter to make a group of graceful young women. Really a comedy, "the unforeseen proposal of marriage," with great variety of expression: astonishment, curiosity and vexation.—✱313. **Claude. Seaport at Sunset**. The painter makes us feel our eyes are really dazzled. 558. **Le Sueur. Christ appearing to the Magdalen.—Le Sueur. Cupid receiving the hommage of the Gods.**—553. **Le Sueur. Hagar in the Desert.** The delicate colouring harmonizes with Hagar's distress.—497. **Le Brun. Christ waited on by the Angels.**—151. **J. Courtois**, "of Burgundy". **Cavalry Fight.**—973. **Vouet. Christ on the Cross.**—75. **Sebastian Bourdon. Bohemians.** The painter had more facility than personality, and was only too ready to copy good painters. Here he makes us think of some Dutchman like Wouverman. —✱✱556. **Le Sueur. Christ carrying the Cross.** *(p. 114)*.—70. **S. Bourdon. Christ and the little children.** A crib from Poussin; but the chief character, Christ, is put in shadow, which Poussin would never have done.—593. **Le Sueur. Cupid and Ceres.** A mythological composition of distinction, but rather thin in charm. *Right wall*: 76. **S. Bourdon. Beggars.** Here Bourdon is copying the Le Nain.—323. **Claude. Seaport.**—137. **M. Corneille. Repose on the Flight into Egypt.**—595. **Le Sueur. Cupid and Mercury.**—695. **F. Perrier. Orpheus and Pluto.**—605. **Le Sueur. Christ at the Column**. Washed-out colour of Le Sueur on the athletic forms of Michael Angelo.—✱709. **Poussin. The Israelites** collecting manna in the desert. A composition full of psychological characterisation which it is quite amusing to work out, for Poussin has never drawn with more vivacity and more elegance.—563. **Le Sueur. St. Martin's Mass.** On his head a tongue of fire. — 315. **Claude. David anointed by Samuel**. The distance is made poetical by a delightful effect of light.—580. **Le Sueur. St. Bruno** refusing the archbishopric of Reggio.—588. **Le Sueur. Plan of the ancient Chartreuse of Paris.**—514. **Le Brun. Meleager and Atalanta.** Charming composition. The animals were painted by some Fleming, probably Nicasius Bernaert. Atalanta is copied from Diana as a huntress. (See the antique statues).—✱✱1934. **Ph. de Champaigne. Mother Catharine Agnes Arnauld and Sister Catherine of St. Suzane**, daughter of Philippe de Champaigne. *(p. 113)*.—✱1932. **Ph. de Champaigne. Dead Christ.** This is one of the rare religious paintings of modern times. The knowledge of the figure displayed does not prevent one feeling the intensity of the Christian sentiment.—502. **Le Brun. Dead Christ.**—1930. **Ph. de Champaigne. Christ on the Cross.** 317. **Claude. Seaport.** Admirable flaming sky.—557. **Le Sueur. Descent from the Cross.** Colourless painting, tearful faces, one of his best compositions.—✱710. **Poussin. The Plague of the Phillistines.** In his first manner. Magnificent composition with the planes vigorously opposed. Tawny colour. Poussin considered that there were modes in painting, as there are in music. Here it is the heroic mode; the Bacchanals are in the pastoral mode.—589. **Le Sueur. Dedication of the Church of the Chartreuse.**—575. **Le Sueur. St. Bruno becomes a Monk.**—515. **Le Brun. Death of Meleager.**—849. **Stella. Christ receiving the Virgin in Heaven.**—455. **La Hyre. St. Peter healing the sick.**—n.n. **Ph. de Champaigne. Louis XIII** crowned by Victory after the capture of La Rochelle. His contemporaries admired the truth of his portrait painting extremely, but found his imaginary pictures cold. There is a certain awkwardness in this allegorical painting.—971. **Vouet. Presentation in the Temple.** The architecture is borrowed from Veronese, but not the light or the colour, alas!

SECOND SECTION

Left wall:—✱741. **Poussin. Diogenes** casting away his cup. One of Poussin's noblest landscapes; the valley of the Tiber brightened by charming villas; the curving line of light leads one's eye ingeniously to the two people in the foregound.—319. **Claude. Seapiece.**—78. **Bourdon. Descartes.** A little timid in handling. Compare the portrait by Hals in the Long Gallery.—✱736. **Poussin. The Earthly Paradise,** or Spring. The character is given far less by the fresh green of spring than by the idyll of humanity still young and close to God.—60. **Valentin. Musicians.** A subject taken from the School of Bologna and Caravaggio.—✱731. **Poussin.** Echo and Narcissus. Admirable painting in his first manner. Incomparable grace in the figure.—80. **Bourdon. His own portrait.**

—719. **Poussin. Apparition of the Virgin** to St. James the Greater. Vigorous painting in his first manner.—✱316. **Claude. Ulysses returning Chryses to his father**. One of the marvellous sunsets so characteristic of Claude. The figures which he "put in for nothing" are by Lauri. The palace on the left is Genoese architecture.—✱715. **Poussin. The Blind Men of Jericho**. A model of narrative and picturesque composition. The figures in a strong light against a landscape background. The Christ curing the blind is of the type of Jupiter; the movements of the blind men are awkward and beseeching, the incredulous interest of the Pharisees, and the quiet confidence of the Disciples. —✱✱743ª. **Poussin. Apollo and the Poet.** *(p. 112)*. - 649. Monnoyer. Flowers.—✱✱ 314. **Claude. Cleopatra disembarking at Tarsus** *(p. 112)*. - 711. **Poussin. Solomon.** A reminiscence of the Loggia of Raphael.—559. **Le Sueur. St. Gervais and St. Protais** going to martyrdom. Very fine. Le Sueur's most solid composition.—✱✱ 734 **Poussin. Arcadian Shepherds** *(p. 115)*.—✱529. **Lefebvre. A master and his pupil.** If this picture is really by him, Lefebvre is the best portrait painter of his time —737 **Poussin. Summer. Ruth and Boaz.** A biblical harvest. The patriarch in the middle of his men. Everything here is Roman : the sun and the very clouds.— 59. **Le Valentin** (called Boulongne). **Concert.** By a pupil of Carvaggio. —717. **Poussin. Christ breaking bread.** Not much to be seen; an effect of light on faces expressing ecstacy.—321. **Claude. Landscape.**—760. **François Puget. Pierre Puget.** The father painted by the son.—✱732. **Poussin. Triumph of Flora.** Influence of Titian in the landscape and the light. But the rhythm of the attitudes is entirely Poussin's : the extended bodies and the crouching nymph. —✱742. **Poussin. Apollo and Daphne.** Incomplete. One feels the shakiness of an old man's hand, but the composition is more harmonious than ever : a chain of bodies runs across the picture from left to right, from Apollo to Daphne. Apollo's flocks make a strong line. In the background an orchard, of which the low tress and the freshness of foliage no longer recall the country round Rome but is of his own native Normandy.—324. **Claude. Siege of La Rochelle.** This, like the "Pas de Suze" (see lower down in the same gallery), is a delightful little painting, of 1631, and not of 1651, as generally supposed, executed shortly after the events that they represent. The figures, far superior to the figures generally found in Claude's pictures, are copied from Callot's engravings, or at least inspired by them.—441. **Jouvenet. Fagon.** Chief physician to Louis XIV. He would do excellently for Molière's Monsieur Purgon, with an expression which would depress his patient, but it is not Fagon.—✱738. **Poussin; Autumn**, or the Grapes from the Promised Land. One of his very fine landscapes. Is it not the outline of Soracte in the background ?—708. **Poussin. Moses changing Aaron's rod into a serpent.** Darkened. —733. **Poussin, The Concert.** This group of angels is to be found elsewhere in his work. —310. **Claude. View of a Seaport.** The freshness of sunrise. The architecture recalls the Capitol at Rome.—718. **Poussin. The Assumption.** Notice how respectfully the Angel's hands touch the Virgin.—720. **Poussin. The Death of Sapphira**, punished for her lack of charity. The attitudes are rather tiresome, but the perspective of Roman palaces is very fine.—✱560. **Le Sueur. St. Paul at Ephesus.** A "mai" (ar picture offered to the Virgin) from Notre Dame. Very fine, a little inspired by Raphael's composition.— 722. **Poussin. Ecstasy of St. Paul.** Painted for Paul Scarron the poet, who did not expect so austere a picture. Executed as a pendant to "The Vision of Ezekiel" by Raphael, which explains its general disposition.—✱743. **Poussin. His own portrait,** in 1650. One thinks of his compatriot and contemporary, Corneille. A grave face, meditative expression, rather distant and a little heavy. Behind him the profile of a painted face, the allegory of Painting. All that is wanting is a view of the Roman Campagna. —562. **Le Sueur. Apparition of the Virgin to St. Martin.** — ✱735. **Poussin. The Triumph of Truth.** Noble but rather cold; intented for Richelieu's house ; it is a sort of allegorical testament of the Cardinal and an appeal to the "judgment of history."—979. **Vouet. Victory.**—457. **La Hyre. France receiving Peace** from the hands of Victory.— 164. **Coypel. Apollo crowned by Victory.** —69. **Bourdon. Presentation in the Temple.** Here Bourdon seems to be "doing" Le Sueur. 311. **Claude Campo Vaccino.** Every classical painter seems to have sat down in front of the Forum. Here we have Nature and History combined.—713. **Poussin. Holy Family.** — 715. **Poussin. The Woman taken in Adultery.** Theatrical attitudes against a decoration of grey architecture. This is not Poussin at his best.—✱739. **Poussin. Winter**, or the Deluge. It belongs with the three neighbouring pictures to the series of the Four Seasons. Poussin characterizes these seasons less by some pictorial effect typical of each, than by a biblical epi-

sode which symbolizes, so to speak, its moral character. The desolation of winter is given, not by torrents of rain, but by the spectacle of human beings suffering from the cruelty of Nature; the boat which is sinking is borrowed from the Deluge by the Carrachi.—707. **Poussin. Moses as a child** tramples down the crown of Pharoah. — ✱437. **Jouvenet Descent from the Cross,** by one of the best painters of the School of Le Brun. One would think of Rubens if the colour had more brilliancy.—325. **Claude. Le Pas de Suse.** (See above, the Siege of La Rochelle).—530. **Lefebvre. Portrait** which might well be by Philippe de Champaigne.— ✱✱740. Poussin. **Orpheus and Eurydice** *(p. 114).*

At the top of the partition, between the second and third sections, decorations by **Coypel.**

THIRD SECTION

1203. **R. Nanteuil. Turenne.**—721. **Poussin. St. John** baptizing the People.—n.n. **Portrait.**—159. **Coypel. Trajan's Audience.**—55. **L. de Boulogne. Marriage of St. Catharine.**—159. **Coypel. Ptolemy Philadelphos.**—✱✱ **Poussin. The Funeral of Phocion** *(p. 116).*—518. **Le Brun. Testelin.**—456. **La Hyre. Nicolas V** before the body of St. Francis. Bolognese realism. Strong, heavy painting.—✱705. **Le Sueur. Death of St. Bruno.** The sadness of the colour, the sorrow and ecstasy in the faces, express very perfectly both their love and their grief.—2044. **Van der Meulen. Chateau of Fontainebleau.** A panorama, which the little figures are insufficient to enliven.—✱783. **Rigaud. Bossuet.** An attitude which expresses the assurance and the combativeness of a loyal athlete. The painter has enriched the ecclesiastical magnificence with the accessories which are habitual to him, draperies, carved and beaten metal, details generally executed by his pupils. Sévin has put his signature on the books, which are so carelessly thrown about.—730. **Poussin. Bacchanal.** Very beautiful, one finds in it the voluptuous langour of Titian.—✱✱ **J. Blanchard. Cimon and Iphigenia** *(p. 116).*—782. **Rigaud. Philipp V.** Painted when the grandson of Louis XIV was proclaimed King of Spain. He is dressed in black according to the Spanish fashion.—433. **Jouvenet. The Miraculous Draught of Fishes.** A model of pyramidal composition. Realistic detail in an academic composition.—✱312. **Claude. Village Fête.** These peasants, painted without any spirit, are charmingly naif. The light is softer than ever.—591. **Le Sueur. The Birth of Cupid.**—n.n. **Le Brun. The Magdalen.** Of no interest.—2035. **Van der Meulen. Entrance of Louis XIV** and the Queen into Arras. The brilliant cortège of the Court. This Fleming was the best historical painter that the King had.—✱322. **Claude. The Ford.** Is still fine despite the re-painting. Is it possible to recognize on the horizon the outline of the island of Capri?—628. **Mignard. The Virgin with the Grapes.** The only picture by Mignard in the Louvre which makes one understand his success.—✱✱*On the panel at the end of the room*: **Rigaud. Louis XIV** *(p. 115).*—723. **Poussin. St. François Xavier** recalling to life the daughter of an inhabitant of Cangorima. Painted in Paris by an artist who undoubtely was thinking of Raphael's Transfiguration.—555. **Le Sueur. Annunciation.** In its bareness and its freshness this picture has the merit of recalling the Annunciation of Fra Angelico.—454. **La Hyre. St. Peter healing the sick.**—*Right wall*: 318. **Claude. Seaport.**—639. **Mignard. Madame de Maintenon.** One of Mignard's last pictures; it is affected by the ages of the painter and of the sitter.—440. **Jouvenet. Mass at Notre-Dame.** The architecture is by a pupil.—25. **Blanchard. Charity.**—74. **S. Bourdon. Julius Caesar at Alexander's tomb.** Here Bourdon is "doing" Le Brun.—977. **Vouet. Riches.** By a facile decorator, but the drawing is slack and the colour rather common.—2042. **Van der Meulen. The Taking of Valenciennes by Louis XIV.**—640. **Mignard. His own portrait.** As founder of the Academy, Le Brun had the right to a full length portrait; after his rival's death, Mignard wished to have the same honour.—✱724. **Poussin. The Rape of the Sabines.** A composition which is very precise in its carefully planned disorder. Notice the nervous sensitiveness of the drawing by planes; and the difference in attitude between the fathers who run away and the mothers who resist. n.n. **Silvestre. St. Benedict resuscitating a child.** Manifest influence of the Flemish school on the pupils of Le Brun.—482. **Largillière. Le Brun in front of his own pictures.** He appears to be giving a lecture.—434. **Jouvenet. The resurrection of Lazarus.** Very theatrical composition.—✱726. **Poussin. Pyrrhus saved at night,** while the rebels are seizing the town and burning it. They are trying to cross a river to give the child to the Megarians. Admirable painting with its atmosphere of battle and conflagration; and the mad rush of flight. One of the figures is inspired by the fighting Gla-

diator in the Louvre.—978. **Vouet. Faith.** Facile painting derived from the school of Fontainebleau.—501. **Le Brun. Crucifix with Angels.**— Painted for Anne of Austria who had a vision of this. Jesuitical dullness. —788. **Rigaud. Unknown Persons**; undoubtedly Léonard, the King's printer, and his family.—2040. **Van der Meulen. The arrival of the King at the camp of Maestricht.**—780. **Rigaud. The Presentation in the Temple.** The only painting by him which is not a portrait. He has put a few small figures among the brilliant accessories of his large portraits : rich drapery and shining copper.—629. **Mignard. The woman of Samaria.**—n.n. **Nanteuil. Portrait of a man.** —714. **Poussin. Holy Family.** —n.n. **Nanteuil. Man's portrait.**—157. **Coypel. Solon protecting his laws.**—12. **Baugin. Holy Family.**—16). **Coypel. Alexander Severus** distributing corn.

SALLE XV
SALLE DENON

IN this gallery, which is badly lighted, is the series of the Battles of Alexander by Le Brun, which was so much admired in the XVIIth century. In these ambitious compositions Le Brun, chief painter to the King. wished to put all his science, archeological, psychological and plastic. He was delighted to be able to leave Louis XIV for Alexander, and to turn from the modern to the antique.

64. **Bourdon. Noah's Sacrifice.** Here again he is imitating Le Brun.—56. **Le Valentin. The innocence of Susannah.** Robust realism. The story loses while the painting gains in interest; the figures are admirable and the subject hardly intelligible.—515. **Le Brun. The entry of Alexander the Great** into Babylon. The painter has been reconstructing archeologically ; he has been consulting historians and archeologists. They have imposed upon him these elephants, which must have been a great nuisance to him.—761. **F. Puget. Musicians and Artists.**—57. **Valentin. The Judgment of Solomon.** Here again splendid painting, where the painting of the parts makes one forget the idea of the picture.—*Between the windows :* 498. **Le Brun. Christ's Entry into Jerusalem.**—964. **Vien. St. Germain and St. Vincent.** An old banner from St. Germain l'Auxerrois.—512. **Le Brun. Alexander and Porus.** The palette of Flemish collaborators is recognizable in the landscape, the trees and the coats of the horses. The horsemen are centurions from Trajan's Column.—678. **Parrocel. Louis XIV crossing the Rhine.** A belated Van der Meulen.—630. **Mignard. Christ on the road to Calvary.**—*Round the door :* 269. **Drouais. Christ and the Woman of Cana.** Notice the return to Poussin's style, on the eve of the Revolution.—800. **Hubert Robert. Pont du Gard.** Nice in lighting and colour. —509. **Le Brun. Crossing the Granique.** The first picture of the series of Alexander's Battles, painted to be executed in Gobelin tapestry. This composition recalls all the cavalry fights derived from the "Battle of Constantine" in the Vatican. It shows the difficulty the painter had with the colour of his composition ; the sides are very heavy.—*Facing the windows :* 712. **Poussin. Adoration of the Magi.** There are several replicas of this picture. Which is the original ?—786. **Rigaud. Le Brun and Mignard.**—✱899. **Van Loo. A Halt out Hunting.** His best picture. Landscape in the manner of Oudry; the figures are painted with lively vivacity and yet one recognizes the painting as very truthful.—494. **Le Brun. Adoration of the Shepherds.** Night effect. The non-appearance of the ass and the ox is due to the influence of classical criticism on popular history.—638. **Mignard. The Grand Dauphin and his family.**—679. **Parrocel. Halt of the King's Retinue.**—n.n. **Poussin. Ulyssees recognizes Achilles** among the daughters of Lycomedes. Attr. uncertain.—499. **Le Brun. Christ carrying the Cross.** Offered to the King in 1688, during Holy Week.—61. **Le Valentin. The Fortune Teller.** Subject and painting in the style of Caravaggio.— 493. **Le Bouteux. Rigaud,** by one of his pupils.—✱510. **Le Brun. The Battle of Arbeles.** All the details are taken from Quintus Curtius except certain archeological motives, such as the Parthian who throw his shafts while running away, which is taken from Trajan's Column, and certain psychological details such as the man who is fleeing and represents Fear.

743 A. Poussin. *Apollo and the Poet.*

THIS *picture, a recent acquisition, shows us Poussin as more of a colourist than we had previously known him. It has kept its freshness more than the neighbouring pictures. It belongs, like* The Triumph of Flora *and certain Bacchanals, to the period of Poussin's admiration for Titian, when he endeavoured to capture the voluptuousness of Venetian colour. The motif reminds us that he had a passion for ancient poetry and that he went back in mind, beyond the works of art of Italy, to Pagan conceptions and beliefs. This Apollo, this Muse, this poet who is being crowned, are all painted with a sincerity and a grave emotion that is not to be found in the mythological fancies of current art. The picture is no doubt anterior to 1640.* (Phot. Hachette.)

314.—Claude Lorrain.—*Cleopatra disembarking at Tarsus.* 1647.

THE *figures are of secondary importance. He did not paint them himself, and said that he "threw them in for nothing." The subject is exclusively the light, and how admirably he has distributed it, placing the sun near the horizon, the source of illumination near the middle of the picture, gradating the shadows with infinite art, gilding with flashes of light the edges of the palaces, the waves, and the clouds.* (Phot. Hachette.)

2072. — Pourbus. — *Marie of Medici.*

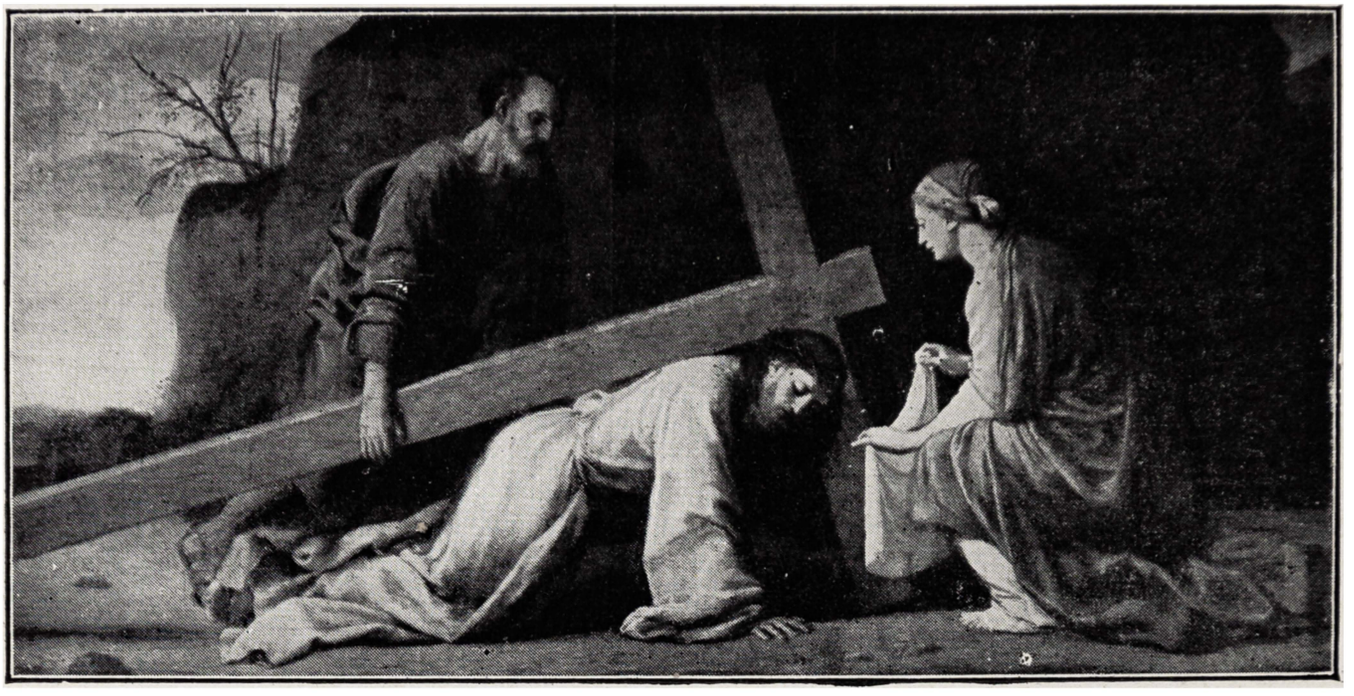
POURBUS' *portrait is probably exactly like. Rubens knew better how to give a certain animation to her massive Royal Highness.*

1938. — Philippe de Champaigne. *Richelieu.*

THE *authority and purpose of this the all-powerful Minister still live in the keen face the direct glance and haughty carriage.*

1934. — Philippe de Champaigne. *The Miracle of St. Epine.*

ON *the 6th January 1622, in answer to a nine days' supplication performed by Mother Catherine-Agnès, the painter's daughter was cured of a paralysis, several months old. It is Flemish naturalism, avoiding picturesqueness, yet the quiet colour suits the austerity of the cloister, attaining to great refinement and tenderness on the pale fices illuminated by the fire of faith within.* (Phot. Hachette.)



556.—Le Sueur.—*Christ carrying the Cross.*

BALD *washed-out in colour, it is very characteristic of Le Sueur. Saint Veronica is touching in her grace, with her delicate profile and refined pale colour.* (Phot. Hachette.)

740.—Poussin.—*Orpheus and Eurydice.* *1659.*

A *very fine landscape, which, drawn from reality, yet composes harmoniously. The Castle of St. Angelo is immediately recognizable. The Tiber, the ground, the clouds, the light and shade are all subordinated to a visual scheme. Nature here is mythological. Eurydice, bitten by a serpent, cries out so that a fisherman turns round at the sound; but Orpheus sings so beautifully that those within hearing notice nothing else.* (Phot. Hachette.)

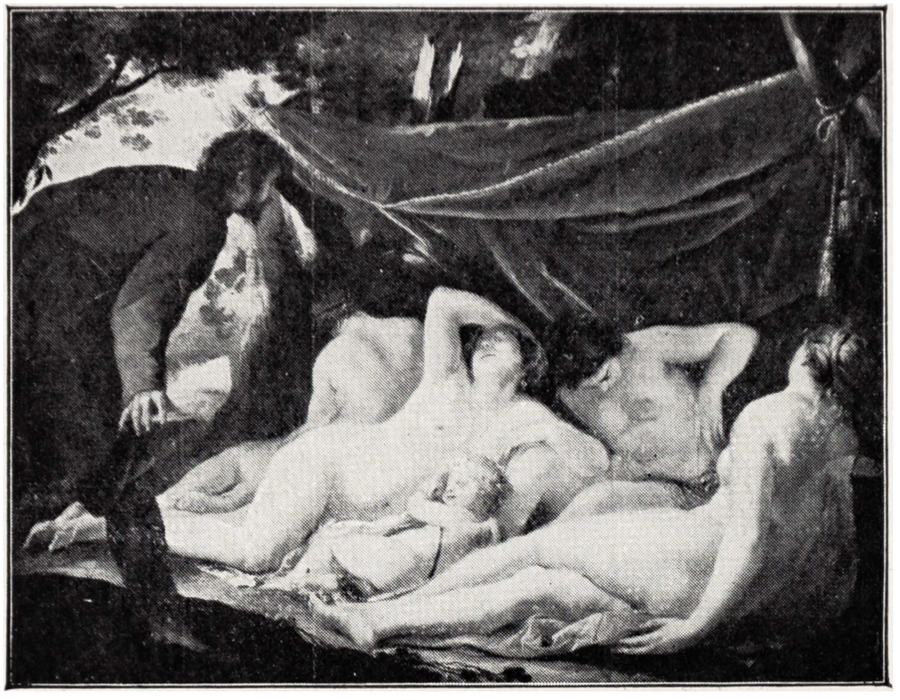
781.—Rigaud.—*Louis XIV.*

Signed, dated: 1701.

PAINTED *in the winter of 1701, for Philippe V, King of Spain, grandson of Louis XIV. Rigaud, still young, at the height of his talent: the great King, ageing though he was, at the apogee of his glory, before the disasters which overtook him towards the end of his reign. He is painted in the Coronation Robes, which he wore at Rheims, where the Kings of France were crowned since Saint Remi first baptised Clovis there in 496. The painter has surrounded him with every accessory that can emphasize his being the King of France; the crown, the sword, the "Hand of Justice." How exactly all these objects are portrayed may be seen by looking at the originals, which are preserved in the cases in the galerie d'Apollon. In the background, is the perspective of the windows and pilasters of the Galerie des Glaces. Yet the figure is not overwhelmed by such elaboration; the old King stands out, a stately and dominating presence. This picture, like all Rigaud's work, does not merely portray an individual, it typifies his social rank. A likeness of Louis XIV, it is at the same time a picture of the great King. To this end every accessory has its use, redundant as they may at first appear. No one could doubt for a moment that this personage is at the summit of monarchical authority.* (Phot. Hachette.)

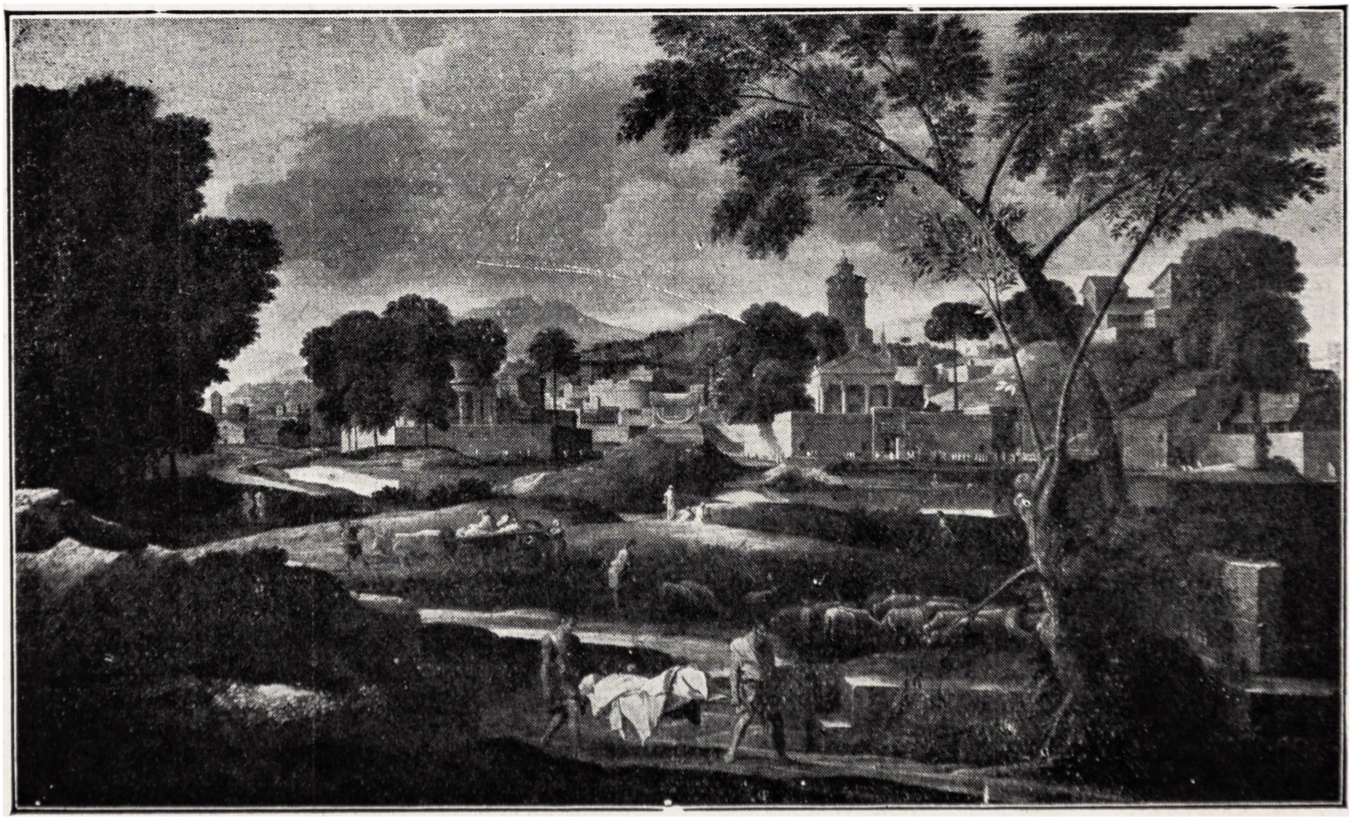
734—Poussin *The Arcadian Shepherds.*

THIS *idyll contains a discreet sermon upon death. The shepherds, while at play, have come upon a monument, and one of them is following out the inscription: ET IN ARCADIA EGO. ("I too have been in Arcady.") For a brief moment the idea of death flashes across their minds and casts a shadow upon their gaiety.* (Phot. Hachette.)



Jacques Blanchard. *Cimon and Iphigenia.*

THIS picture is by a Frenchman, little known today; though famed in his own time for his colouring, even called the "French Titian." In manner it is really by a pupil of the Flemings and under Rubens' influence. It should be remembered that many of the painters of the School of Fontainebleau were Flemish and that at Paris there was a veritable colony of painters from Brussels and Antwerp. The subject is from a tale of Boccacio: a simpleton recovers his wits through love, thrilled at the sight of youth and beauty.



Poussin.—*The Funeral of Phocion.*

PAINTED in 1648, contemporary with the Diogenes breaking his cup. *An extreme instance of his formally built up composition; the ground, the trees, the clouds are as cut out as the buildings. Every one of the multiple details is equally controlled by the architectonic scheme. All of which the "classics" loved following out in the engravings after the pictures. As usual, Poussin places the action and the little drama in a good position on the canvas. The burial of Phocion's body, clandestinely, in exile, is a reproach to human ingratitude.*

SALLE XVI

SALLE DARU

FRENCH XVIIIth CENTURY WATTEAU AND HIS PUPILS, BOUCHER, CHARDIN, FRAGONARD, GREUZE, PRUDHON.

IN passing through this enormous gallery of French XVIIIth century art, we travel from Louis XIV to Napoleon via the reign of Louis XV, that is to say from Le Brun to David, via Boucher. While the continuity of French art was secured by official patronage, as may be seen if you care to look at the Academic pictures hung near the ceiling, painting during this century was very changeable, being at the service of Parisian taste and changing as often as that taste itself. There are three phases of it :

1. During the Regency, one sees brilliant Flemish colouring displacing the sober colour of the French idealistic painters. The portrait painters *Rigaud* and *Largillière* are pupils of the Flemings, as was *Desportes*, the animal painter. *Watteau*, of Valenciennes, united the most delicate qualities of Flemish painting and Venetian ; he is the poet of the Regency. One must study his work also in the Salle La Caze. He was imitated, and copied even, by *Lancret* and *Pater*.

2. *Boucher* is the most representative painter of the reign of Louis XV. Many other painters, following him, decorated boudoirs with gay bright colour and illustrations of amusing or gallant mythological subjects. Among the portrait painters, some, like *Nattier*, painted the Court beauties ; others, like *La Tour*, the well known people of the town (See the Pastel Gallery). A few artists, among them ***Chardin,*** one of the poets of the French school, painted pictures of the simple life of the people and the lower middle class.

3. Under Louis XVI, the painters became sentimental, like *Greuze* and *Madame Vigée-Le Brun*, and even *Fragonard* ; soon after this appeared upon the scene *David's* stoics and heroes, with their ancient helmets. They are to be found in the XIXth century room, and in the Empire Gallery (See Historical Summary, 20.)

Lastly *Prudhon*, although he belongs to the Empire generation, still belongs to the XVIIIth century by the grace and voluptuousness, which overlay his romantic melancholy.

FIRST SECTION

Between the doors : 867. **Tocqué. Marie Leczinska.** It is Rigaud's style with the colour washed out and the accessories less rich.—853. **Subleyras. The Madgalen at the feet of Christ.** Great facility in composition, which gives a certain commonplace aspect to all the work of this school.—*Left wall* : 444. **Ch. de la Fosse. Moses in the Bulrushes.** This pupil of Le Brun already has given a gallant turn to Poussin's subject.—45ª. **Boucher. The Bird in the Net.**—98. **Boucher. Cephalus and Aurora.**—466. **Lancret. The Turtledoves.**—467. **Lancret. The Bird's Nest** ; a charming imitation of Watteau.—861. **Subleyras. The Falcon.** Illustration to Boccacio.—458. **La**

Hyre. Landscape.—170. **Coypel. Esther before Ahasuerus**; this is a historical scene, conceived not by a painter, but according to the habits of the theatre. Poussin's severe togas are replaced by rich costumes.—267. **Drouais. Portrait of Bouchardon.**—868. **Tocqué. Portrait of the Dauphin**, son of Louis XV. An official portrait, à la Rigaud, with colder colouring and less rich decoration.—701. **Pierre. Aglaurus metamorphosed into a stone.**—180. **Ch. Ant. Coypel. Perseus delivering Andromeda.** An operatic scene delicately painted by the last of the Coypel. —n.n. **Desportes. A dog watching game.** —✱90. **Chardin. The Sideboard.** One of his first pictures, as is also the picture of the Ray. Still-lifes more ambitious than those which follow; his bills of fare will soon be less lavish.—775. **Restout. Hermione with the Shepherds.**—905. **Van Loo. A Sultana's Toilet.**—167. **Ant. Coypel. Athalia driven from the Temple.** For the Gobelins factory. Enormous "machine" from the fifth act of a tragedy. Observe the influence of contemporary literature upon painting at the end of Louis XIVth reign.—668. **Oudry. Dog and game.**—✱249. **Desportes. His own portrait** as a sportsman; at his feet, game and dogs, his favourits subjects. Excellent painting, but the painter having to look at himself in a looking-glass, has not succeeded in placing his nead in a pleasant position in relation to his body.—655. **Natoire. Juno.**—884. **De Troy. Esther's Toilet.** Designed for a tapestry of the series of the History of Esther. —203. **Debar. Country Fête.** The painter, if he had not died young, would have competed with Pater.—699. **Pesne. Portrait of Vleughels.**—684. **Patel** (attr. to). **January.** Decorative landscape which takes us back to the XVIIth century.—857. **Subleyras. The Mass of St. Basil.** Reduction of a picture at Rome.—902. **Van Loo. Portrait of Soufflot.** —1044. **French School of XVIIIth century Two Cupids on Clouds.**—657. **Nattier. The Magdalen.** A little picture, very distinguished, undoubtedly a portrait.—682. **Patel. Landscape**, decorative.—n.n. **French School** of XVIIIth century. **Woman's portrait.**—1045. **French School** of XVIIIth century **Two Cupids** putting garlands on a Helmet and a Sword.—868ª. **Tocqué. Mme Danger.** Colour distinguished in its paleness.—177, **Coypel. Innocence and Love.** —910. **Vérdier. Mercury putting Argus to sleep.**—672. **Oudry. Landscape.**—n.n. **Van Loo** (L.M.). **Diderot.** Lively, animated. —178. **Coypel. Nymph and Love.**—685. **Patel** (attr. to). **April.**—855. **Subleyras. Martyrdom of St. Peter.**—n.n. **Boucher. The Mill.**—872. **Coypel. The Sculptor Lemoyne.**—670. **Oudry. Comic Opera farm**, with toy animals; painted to amuse the Dauphin.—237. **Desportes. Still-life.** Up to this time they were always Flemings who painted still-life in France.—✱883. **De Troy** (J. F.). **Chapter of the Order of the Holy Spirit,** held by Henry IV. Excellent picture in which the painter has caught the well-bred elegance of Rubens' gentlemen in the Gallery of Marie of Medici.—n.n. **Boucher. The Bridge.**—n.n. **Tocqué. Galloche.**—✱789. **Rigaud. Unknown Portraits.** Very fine portraits, treated as a sketch, of Mr., Mrs. and Miss La Fitte, brother-in-law, sister and niece of the artist. It used to hang in his own house, as a pendant to the neighbouring double portrait of his mother.—32. **Boucher. Pastoral.**—384. **Grimou. A man drinking.** His own portrait—✱835. **Santerre. Susannah** at her bath. A true beginning of the XVIIIth century. One can see in it how the academic nude is becoming a gallant nude. The triangular silhouette is very elegant.—764. **Raoux. Telemachus and Calypso.** Classical heroes are becoming pastoral figures; one is passing from Le Brun to Boucher. —885. **De Troy. Esther Fainting**, painted for the series of tapestries.—784. **Rigaud. Marie Serre**, his mother. Double portrait of the old Catalanian lady painted as a guide to Coyzevox the sculptor for a bust which is in the corner of the gallery.—33. **Boucher. Pastoral.**—385. **Grimou. A man drinking.**—536. **Le Moyne. Juno, Iris and Flora.** The best of Boucher to be found is in his master, as here.—969. **Voiriot. Portrait of Nattier.**—664. **Octavien. The Fair at Bezons.**—245. **Desportes. Fruit and game.**—895. **J.B. Van Loo. Institution of the Order of the Holy Spirit**, by Henry III. —688. **Patel. Landscape.**—276. **Duplessis. Portrait** of the sculptor **Allegrain.**—854. **Subleyras. Magdalen at the feet of Christ.** A finished sketch for the picture (see No. 853).—172. **Ant. Coypel. Girl and Negress**, the style of a belated Mignard.—683. **Patel. Landscape,** with architecture. —440ª. **Jouvenet. Sketch,** for the Chambre des Enquêtes of the Parliament of Rouen. Justice and the Virtues are driving out evil-doers. The bodies are finely constructed. —✱n.n. **Boucher. Rinaldo and Armida.** On this picture Boucher was admitted to the Academy in 1734; one of his most successful pictures, in that the execution is more complete than in his other work.—n.n. **Boucher. Vertumnus and Pomona.**

SECOND SECTION

Left wall : ✱291ª. **Fragonard. The Vow to Cupid.** A little blond sketch into which Fragonard has to put both spirit and passion. He has taken up the subject again and developed it in the well known picture of the Fountain of Love.—374. **Greuze. Girl's Head.** Greuze was never better than when painting girls' heads, their fresh skin and their brilliant eyes. There is a certain sensuality in his fat colour.—410. **Hilair. Reading.** A charming panel in pale tones, a rather exhausted art, sensuality without much force, of the time of Louis XVI.—n.n. **Hubert Robert. The Long Gallery at the Louvre.** —375. **Greuze. Girl's Head.**—810. **Hubert Robert. A Park.**—✱91. **Chardin. The Industrious Mother.** They are counting stitches and sorting wool. The hours go by slowly and peacefully in this quiet interior. —95. **Chardin. Still-life.**—697. **Perronneau. The Elder Adam**, the sculptor.—42. **Boucher. The Target of Love.** Rosy Cupids in a blue landscape.—✱✱92. **Chardin. Grace** *(p. 129)*—96. **Chardin. Still-life.** Chardin always brings together utensils and objects which have a natural connection and a sort of moral unity, which gives a sort of family intimacy even to dead objects.—689. **Pater. Outdoor Fête.** One sees in this a Flemish painter, Watteau's pupil; but Watteau added a spark of Venice as well.—35. **Boucher. Pastoral.** In these little decorative paintings the slightness of the idea is made up by the grace of the figures, the elegance of the attitudes, and the skill of hand. —230. **Desportes. Dogs**, by the official painter of the Royal Kennels.—✱935. **Vernet** (Joseph). **Bridge and Castle of St. Angelo.** Like the "Ponte Rotto," it is among the best paintings of Vernet. Executed from nature, they both show an accuracy and a sensibility which one does not always find in his numberless landscapes.—✱90. **Chardin. Young man**, playing the violin. Charles Godefroy, elder brother of the "boy with teetotum."—✱✱982. **Watteau. The Embarcation for Cythera** *(p. 129)*.—✱290. **Fragonard. Coresus and Callirhoe.** The priest is sacrificing himself to save her. Ordered for a Gobelins tapestry. Even in a huge composition, Fragonard retains his slightness of execution and the sense of improvisation of a sketch. The passions are expressed by attitudes full of go; there is great tenderness in the relations of the milky light colours and the pale shadows.—✱936. **J. Vernet. The Ponte Rotto at Rome** *(See above No. 935)*.—✱✱90ª. **Chardin. The Boy with a Teetotum** *(p. 128)*.—✱89. **Chardin. The Ray.** One of his first pictures.—34. **Boucher. Pastoral.** The painter arranges all his accessories, rocks, foliage, dresses, as one would arrange a bouquet.—229. **Desportes. Hounds**, from Louis XIV th's Pack. —✱99. **Chardin. Back from Market.** A charming attitude and very natural, of a person who has just laid down a heavy package.—535. **Le Moyne. Olympus.** Delightful sketch by a brilliant decorator; painting as lively as Tiepolo's. This creator of the decorative style of Louis XV is hardly represented at the Louvre.—698. **Perronneau. Oudry.** One finds in this picture the fine colour, slight and a little empty, which gives so much charm to his pastel.—31. **Boucher. Venus** is ordering arms for Aeneas from Vulcan. A pretty composition intended as a model for tapestry.—549ª. **Lépicié. Carle Vernet**, as a child. A pretty portrait in which one recognizes the influence of Chardin.—279. **De Favray. Dames of Malta.** By a painter who retired to Malta. The affected style of the time of Louis XV had not reached as far as that; this style goes back to the period of Madame de Maintenon.—809. **Hubert Robert. The Cascade.**—101. **Chardin. Various Utensils.**—858. **Subleyras. The Emperor Theodore and St. Ambrose.**—372ª. **Greuze. The Milkwoman.** After Greuze the faces in pictures were intended not to amuse us, but rather to touch us. —102. **Chardin. Basket of Peaches.** Admirable quality and velvety red bloom.—859. **Subleyras. St. Benedict** bringing an infant back to life.—94. **Chardin. Hunting gear.** An admirably painted rabbit.—✱372. **Greuze. The Broken Pot.** His contemporaries were very fond of feeling sentimental over the misfortunes of Greuze's young girls, so young and so innocent.—97. **Chardin. The Monkey Antiquary.** The XVIIIth century often used the monkey, as it did the Chinese, in its fantastic decoration. Chardin in his good humoured way, introduces the monkey into the Académie des Inscriptions et Médailles.—n.n. **Hubert Robert. Ruins of a Temple**, which have not yet attained the real romantic melancholy.—465. **Lancret. Winter.**—661ª. **Nattier. Portrait.**—260. **Doyen. The triumph of Amphitrite.**—n.n. **Lancret. Autumn.**—98. **Chardin. The Attributes of the Arts.** Panel to go above a door; the statuette is a reduction of the figure of the Ville de Paris in Bouchardon's fountain in the rue de Grenelle. —n.n. **Chardin. The Blower.**—✱39. **Bou-**

cher. The Rape of Europa. Charming composition.—469. **Lancret. Innocence.**— ✱✱30. **Boucher. Diana bathing** *(p. 130)*.—468. **Lancret. The Music Lesson.** It is a Watteau, with the colour weakened and the construction lost.—36. **Boucher. Venus and Vulcan.** All Boucher is in this panel; pale divinities, gently swelling forms, dimpled cupids among the clouds, flights of doves, and a mass of amusing accessories, the painter's regular bag of tricks.—100. **Chardin. Attributes of Music.** Panel to go above a door.—9. **Aved. Mirabeau.** Very fine portrait, distinguished as a Rigaud, and discreet as a Chardin.—n.n. **Natoire. Triumph of Bacchus.** Bacchanal in the style of Boucher —✱50ª. **Boucher. Déjeuner.** This faithful rendering of an interior adds interest to his over-facile art.—402. **Hallé. Autumn.**.—462. **Lancret. Spring.**—807. **Hubert Robert. Ruins.**—n.n. **Taunay. The Parade.** —372ᵈ. **Greuze. Child with a doll.**—410. **Hilair. The Music lesson.** A charming panel, the same seductive qualities as in the corresponding panel, Reading.—n.n. **Lavreince. Dancing Lesson.**—372ᶜ. **Greuze. Fright.** This mythological decorator was also the real painter of his day.

THIRD SECTION

n.n. **Prudhon. Diana pleading with Jupiter.** Light nude forms on a golden background.—549. **Lépicié. Courtyard of a Farm.**—✱665. **Ollivier. Tea at the Prince de Conti's,** at the Temple. Young Mozart is at the piano.—372ᶜ. **Greuze. The dead Bird.** In his most insipid manner.—✱745. **Prudhon. Christ.** Sketch for No. 744.—261. **Drolling. Kitchen.** Dutch effect; bright, pleasant, a little dry when one compares it with Ver Meer, or Peter de Hooghe.—931. **J. Vernet. Seapiece.**— n.n. **Levitsky. Marie Pavlovna Narychkine.** The first appearance of Russia in European painting.—✱✱751. **Prudhon. Josephine** *(p. 131)*.—✱28. **Boilly. The Coach.** A pretty picture of a time that has disappeared. Boilly remains amusing despite the conscientiousness of his manner; The smart officer, the Guardsman and the shopgirl, the family greetings on arrival, the meeting of the "Exquisite" and the "Merveilleuse."—753. **Prudhon. Portrait.** Charming.—n.n. **Boilly. Isabey's studio,** by one of the best story tellers in painting. Portraits of extreme precision. The clear-cut quality of David's large scale painting is embodied in this miniature work.—944. **J. Vernet. View of the town and sea at Toulon.** Exact and cold as a plan. Despite his conscientiousness, Vernet has not yet succeeded in seeing the colour of Provence.—1244. **Casanova. The Battle of Lens.** Is carrying on the panoramas of Van der Meulen, and adds to them a fury which is quite Italian.—✱✱747. **Prudhon. Justice pursuing Crime** *(p. 131)*.—767. **J. B. Regnault. The Descent from the Cross.**—651. **L. G. Moreau. Meudon.** Delicate but timid. These are the first efforts to paint landscape from nature.—✱752. **Prudhon. Madame Jarre.** Very charming painting; but the paint in the shadows being too thin has sunk in.—650. **Moreau. Near Paris.** One sees the Keep of Vincennes. The delicate grey of the sky of Paris.—940. **J. Vernet. The Port of Marseilles.** An interesting attempt to render the blue of the sky and of the sea of Provence.—1243. **Casanova. The Battle of Fribourg.**—✱n.n. **Prudhon. Christ on the Cross.** The painter's last picture; the body is wonderful, dominating the figures crushed by sorrow.—759. **Prudhon. M. Vallet.**—651. **Moreau. Landscape.**—373ª. **Greuze. Man's portrait.**—921. **J. Vernet. The Bathers.**—n.n. **Boilly. The Amateurs of engravings.** Exact delicacy of vision is combined by Boilly with delightful quality of paint.—n.n. **Thiénon. Landscape.**—923. **J. Vernet. Landscape.**—381. **Greuze. His own portrait.**—n.n. **French School** of XVIIIth century. **Portrait.**—746. **Prudhon. The Assumption of the Virgin,** which makes one think of Correggio.—612. **C. Lusurier. Drouais.**—n.n. **Roslin. Portrait.**—86. **Callet. Winter, or the Saturnalia.**—758. **Prudhon. Wisdom bringing back Truth.** A ceiling for the Chateau at St. Cloud. —*Above the door* : n.n. **Danloux. M. de la Marche.**—✱✱ 369. **Greuze. Village Betrothal** *(p. 130)*.—750. **Prudhon. "Study."** —n.n. **Ménageot. Allegory** in honour of the birth of the Dauphin, son of Louis XVI; France is presenting him to the Aldermen of Paris.—373. **Greuze. Jeaurat.**—963. **Vestier. Portrait of Doyen.**—965. **Vien. The sleeping hermit.** This picture, of no real interest, is merely the portrait of a model.—n.n. **Ducreux. His own portrait.**—277. **Duplessis. Vien.**—86. **Callet. Autumn,** or the Feast of Bacchus.—n.n. **Danloux. Portrait.** —804. **Hubert Robert. Antique Temple.** —825. **Roslin. His own portrait.**—n.n. **Mme Vigée-Lebrun. Portrait of Hubert Robert.**—930. **J. Vernet. Night.**—525.

Mme Vigée-Lebrun. Joseph Vernet.—959. **Vestier. His wife.** Smooth and neat painting of the end of the century; a good portrait.—622. **Mlle Mayer. A Dream of Happiness**; by the friend of Prudhon.—403. **Hallé. The Genii**; symbolizing the Sciences. It would do for a frontispiece to an encyclopaedia.—370. **Greuze. The Paternal Curse.** It forms with the Punishment of the Son, a pair of pictures which contain a tearful sermon upon filial love and duty. It is a melodramatic version of the story of the Prodigal Son. Great skill in arrangement, but a certain vulgarity of sentiment.—621. **Mlle Mayer. The Mother abandoned.** This friend of Prudhon's paints in her master's style allegories of very feminine sentimentality.—522. **Mme Vigée-Lebrun. Herself** and her daughter. Pale complexion, brilliant eyes and "a look of sensibility." That was what one wished to look like. Compare it with the other portrait a little further on.—******291. **Fragonard. The music lesson** *(p. 128)*.—526. **Mme Vigée-Lebrun. Mme Molé Raymond**, of the Comédie Française.—275. **Dumont. Mme Mercier**, nurse of Louis XV, and her family.—968. **Vincent. Zeuxis** choosing as his models the most beautiful girls of Crotona.—371. **Greuze. The Punishment of the Son** *(see above)*.—620. **Mlle Mayer. The Happy Mother.**—******756. **Prudhon. Psyche** *(p. 132)*.—520. **Mme Vigée-Lebrun. Peace bringing Abundance.**—404. **Hallé. Cimon, the Athenian.**—******521. **Mme Vigée-Lebrun. Portrait** of the artist and her daughter *(p. 132)*.—450. **Lagrenée. Melancholy.** "A character head," good, sound execution.—479. **De la Porte. Musical instruments.**—932. **J. Vernet. Sunset.**—n.n. **Greuze. Edouard Bertin.**—755. **Prudhon. Mme de Versigny**, at 10 years old. Airy in its light effect, and fat in quality.—222. **De Marne. Fair in front of an inn.** The execution has not the absolute sureness of the Dutch painters.—n.n. **Prudhon. Nymph and Cupids.** Lively and tender.—757. **Prudhon. Allegory**, in honour of the marriage of Napoleon, under the form of Hercules.—575. **Greuze.** Presumed portrait of **Gluck.**—754. **Prudhon. Baron Denon**, director of the Museums. This brave man courageously defended the interests of the Louvre in 1815.—221. **De Marne. A road.** Dutch influence. An amusing vision of old France. The coach is passing near a big farm.

SALLE VIII

SALLE DES ÉTATS

THIS room allows us to follow the history of French painting during the first half of the XIXth century; the rivalry between Ingres and Delacroix; the landscape painters of 1830; and the beginning of naturalism. (See Historical Summary, 21, 22 & 23.)

Begin on the left : 214. **Delacroix. His own portrait**, at 31, restless and feverish.—***Ingres. The Turkish Bath.** The best of Ingres is in the beautiful curves, with which he draws supple and plump nudes. This picture is a variation of the theme. There are certain affectations in it and some of the curves fail.—***Corot. The Woman with the Pearl.** Painted with a sort of ingenuousness; his colour keeps the misty freshness of early morning and of the drops of dew.—184. **Daubigny. Vintage in Burgundy.** Broad and vigorous, through the handling, if not through the vision.—250. **Deveria. The birth of Henri IV.** This highly coloured composition was taken for a masterpiece at the time, when they thought that the romantic renewal only meant enriching the painter's palette with brilliant colours. Picturesqueness of this kind is entirely out of fashion nowadays.—*****207 **Delacroix. Dante and Virgil** Delacroix's first picture, 1822; the Purgatory of youthful romanticism.—*****121. **Chassériau, The Chaste Susannah**; a noble and melancholy attitude, and rare combinations of colour, in the manner of Delacroix, make up a vision oriental and biblical.—**** Courbet. The Burial at Ornans** *(p. 136)*.—889. **Troyon. Bullocks going out to work** *(p. 134)*.—*** Courbet. The Spring.** The best part is the extraordinary delicacy of the flesh; the admirable execution corrects the vulgarity of conception.—419. **Ingres. Roger and Angelica.** The curves of the figure of

Angelica are very characteristic of Ingres. Roger, inspired by Perugino, reminds us that Ingres in his youth was a "pre-Raphaelite." The rocks and the waves are very insufficient.—✱n.n. **Courbet His own portrait.** A fine imitation of Titian's Young Man with the Glove.—**Delacroix. Death of Sardanapalus** (*p. 138*).—**Michallon. Landscape.**—✱✱213. **Delacroix. Entry of the Crusaders into Constantinople** (*p. 133*).—**Aligny. Landscape.**—✱✱428b. **Ingres. Bertin** (*p. 133*).—✱✱ **Rousseau. Entry into the Forest** (*p. 137*).—423. **Ingres. Bather.** David made his forms rounder like statuary; Ingres despite the simplification of his drawing, remains faithful to his model; as in a face by Holbein, the very delicate modelling seems to be nothing but outline.—✱✱n.n. **Courbet. The painter's studio** (*p. 138*). Although he professed pure naturalism; the copying of the model without any other thought than absolute veracity, Courbet was yet seized, under the influence of sociologists, with a desire to treat philosophy in painting. One finds in this picture everything that Courbet loved and hated. One notices first of all that he was very fond of a finely painted nude and of his own face, of which he has been careful in this picture to show us "the Assyrian profile."—890. **Troyon. The Return to the Farm.** Fine composition; a calm evening. This animal painter has not the naïveté of a Dutchman. He belongs to a romantic generation and tries for poetical effect.—✱✱613. **Manet. Olympia** (*p. 134*).—420. **Ingres. Joan of Arc.** Ingres art loses all its ressources when he is not drawing the silhouettes of Odalisques or the folds of drapery.—✱778e. **Ricard. Madame de Calonne.** One of Ricard's most successful portraits; the face is strange in its insistence upon the look of sickness, the feverish and diaphanous flesh. — 144. **Courbet. The Wounded Man.** Courbet sought in the dark shadows of Caravaggio the secret of forceful effect.—428a. **Ingres. Monsieur Bochet.** A very thin model enclosed in very tight outline. The draughtsman gives elegance and style even to the most accidental folds of clothing.—205b. **Decamps. Defeat of the Cymbrians at Aix.** His technical experiments have betrayed him; the little figures are smothered in the sticky medium.—610. **Lethière. The death of Virginia.**— This classic tragedy, under the storm effect, takes on a romantic atmosphere.—n.n. **Ingres. Madame Bochet.**—n.n. **Daumier. Scapin and Crispin.** Great force in the deformation, and intensity of expression which makes of these simple clowns, a nightmare vision. This "caricaturist" is one of the most powerful artists of the romantic school.—425. **Ingres. Mr. Cordier.** A very fine portrait.—212b. **Delacroix. Tiger and its mother.** He was very fond of the big felines on account of the suppleness of their movements and the richness of their coats.—422b. **Ingres. Odalisque.** One of the finest and most characteristic figures of Ingres. The long supple line of the back, the flowing lines of the arm and of the two legs; the immobile face and expressionless look. The colours of the draperies, a bitter blue and a lemon yellow were favourite colours in the furnishing of the period, —415. **Ingres. St. Peter** receiving the keys of Paradise.—✱209. **Delacroix. Liberty leading the people.** The barricade, the middle class people, the workmen, the guttersnipe who is shooting, the red flash of the flag rising above the smoke, are an admirable evocation of the Revolution of 1830. The picture is only shown when the country is Republican.—17. **Benouville. St. Francis of Assisi** dying. This is not the last of the Franciscan pictures. In the Middle Ages they went to Assisi for the sake of St. Francis; nowadays it is the love of Umbria which keeps up the devotion to St. Francis. Thus art renders to religion the benefits that it has received from it.—341, **Géricault. The wounded Cuirassier.** This time the canvas seems very enormous and the subject rather thin.—✱ **Chassériau. The two sisters**: admirable simplicity in this double portrait; the dark, smooth hair and the long, soft shawl of the Muses of romanticism. The style of the drapery and the expressionles faces recall Ingres, the red drapery against the green background recalls Delacroix.—348. **Géricault. A race at Epsom.** A marvellous picture. How luminous and vigorous the horses are against the dark sky; and how they slip across the grass! Horses depicted by painters go on galloping in this position up to the time of instantaneous photography.—✱✱ **Ricard Heilbuth** (*p. 137*). —✱210. **Delacroix. Algerian women.** One can admire Delacroix's colour; the mat and sensual flesh; the transparence of the chemisette with green flowers, and the harmony of the brilliant and rarely chosen tints; there is a general sense of somnolence in the atmosphere of an oven.—✱138. **Corot. Dancing Nymphs.** Their pale forms are made from wisps of the white mists which float in early morning across the damp meadows. Corot's vision slips very easily into reverie.—**Ricard. Study of a woman.** —426. **Ingres. Mlle. Rivière.** Very fine portrait.—156. **Couture. The Romans of**

the Decadence. Composition full of skill and knowledge, such as the painter has not dared to try to repeat.—✱✱ **Ingres. Apotheosis of Homer** (*p. 139*).—**Scheffer. Souliot Women**. Pathetic twisting of the forms, which float about like wisps of hair.—427. **Ingres. Madame Rivière.** The supple folds of the shawl are decisively elegant.—643. **Millet. Spring**. A delightful landscape at Barbizon; a hail shower in April. Sun and rain together.—**Eugène Larivière. Portrait of Pamela**—✱210. **Courbet. Fight between stags.**—✱644. **Millet. The Gleaners.** They are working, clothed in thick, coarse woollen stuff, under a burning sun, moving side by side, keen not to miss a single ear of corn. The attitudes are so expressive that they were declared to be pretentious. "The Fates of Poverty," said P. de St. Victor. The picture is really in no sense social propaganda.—n.n. **Granger, Madame Granger.**—**Chassériau. Lacordaire**. What poetry in this painting! One sees the austerity of his life and the illumination of thought.—✱✱338. **Géricault. The Raft of the Medusa** (*p. 136*).—✱✱208. **Delacroix. The Massacre of Scio** (*p. 135*).—✱339. **Géricault. Officer of Chasseurs**, on horseback, wonderful go. ✱✱212. **Delacroix. Don Juan's Shipwreck** (*p. 135*).—**Hébert. The Cervaroles.** A combination of "nature" refined, and "style".—n.n. **Mottez. Madame Mottez.** A fresco executed at Rome by Mottez on a wall of his sudio, and brought back by Ingres; the school of Ingres tried to create a revival of Florentine fresco with its sober harmony.—✱211. **Delacroix. A Jewish marriage in Morocco**. Opposition of bright light, a little greenish, with ruddy shadows. Delacroix's painting calls up an idea of the scene; one can hear the monotonous music and the strident cries.—284. **Flandrin. Portrait of a girl**, or at least of the back of her neck which is delightful.—412. **Huet. Flood at St. Cloud.** An impression of disaster; a very successful sinister effect of the romantic school.—216. **Delaroche. Death of Queen Elizabeth.** By a painter who was skilful in using picturesque costume and the dramatic opportunities of a historical subject.—*Above the door*.✱✱770. **H. Regnault. General Prim** (*p. 139*).

SALLE III

SALLE DES SEPT CHEMINÉES

PAINTERS OF THE FIRST EMPIRE : DAVID, GROS, GÉRARD, GÉRICAULT.

DURING the Revolution and the Empire, the chief of the French school was Louis DAVID. He had both temperament and theories. By temperament, he was a vigorous realist who has given us fine and very strong portraits of the people of his own time; by theory he was an idealist and an archeologist, and tried to put life into ancient statues. The *Sabines* and the *Coronation* show well the two sides of his genius. His pupils were not all of them submissive to his theories of idealism and archeology; GUÉRIN painted the heroes; GÉRARD chiefly fine portraits; GIRODET attempted to express in painting romantic sentiment; and lastly GROS with his sense of movement and of colour, painted the imperial epic of Napoleon.

The weakness of this school came from its lack of technique. GÉRICAULT had the courage to paint with more go and with less abstraction. His *Raft of the Medusa* and his *Racehorses* herald the romanticism of Delacroix and the naturalism of Courbet. (See Historical Summary, 21 and 22.)

Above the door: 340. **Géricault. Chasseur Officer**, sketch for the big picture in the Empire Gallery.—393. **Guérin. Return of Marcus Sextus.** In 1799, one recognized in this picture the emigrant finding on his return that his home is destroyed.—

✱197ᵇ. **David. Madame Sériziat.** Work of his youth ; firm drawing and lively colour.—✱199. **David. Madame Récamier.** Incomplete. The line of the silhouette is full of grace. The sitter preferred her portrait by Gérard (see the picture gallery belonging to the Ville de Paris), which, moreover, is in an ancient setting.—✱197ᵃ. **David Monsieur Sériziat.** One sees here the origin of Ingres.—187. **David. Leonidas at Thermopylae.**—399. **Guérin. Aurora and Cephalus.** The same failure as Girodet's—329. **Gérard. Daphnis and Chloe.** A Prudhonian landscape, but the painting has suffered.—*Above the door:* 360. **Girodet. The Deluge.** The whole of the family is hanging over the abyss, held by the trunk of one tree which is giving way. Ambitious and forced attitudes. The sober execution gives this melodrama a sort of formal horror.—135. **Cochereau. David's studio,** in the Louvre. This picture, which is no masterpiece, is very interesting because it takes us into David's School.—✱332. **Gérard. Isabey and his daughter.** Fine portrait, simple, truthful ; we are at the spot in the Louvre where these painters used to live in the old days.—✱391. **Gros. Bonaparte at Arcola.** Feverish and passionate expression ; attitude full of movement, a rapid sketch, rosy shadows and mat flesh.—199ᵃ. **David. Madame Chalgrin.** Not completed.—196. **David. Pécoul.** Father-in-law of the painter. —n.n. **David. C.M.J. Taillard.**—n.n. **David. The Luxembourg.**—197. **David. Madame Pécoul,** his mother-in-law. Solid painting, a little over solid.—826ᵃ. **Rouget. Mlles Mollien.** A mediocre David.—202. **David. His own portrait** (incomplete). Notice how poor and thin the paint is.—192. **David. Belisarius asking alms.** Reduction, executed by his pupils, of his picture of 1781.—392. **Gros. Alcide de la Rivallière,** his pupil.—✱✱389. **Gros. Eylau** *(p. 140).*—398. **Guérin. Clytemnestra.** The Ambush. Silhouettes of Assassins seen against the light of a lamp. In those days classical tragedy liked effects of this sort which romantic drama has discredited owing to their being overdone. —537. **Gérard. Marquise Visconti.** A graceful figure against a low-toned background of park, romantic in the English manner.—✱✱202. **David. The Coronation** *(p. 141).* —✱391ᵃ **Gros. Christine Boyer,** first wife of Lucien Bonaparte. Rosy freshness of the flesh. Romantic melancholy. Happiness flies away as quickly as this rose is carried away by the stream.—392. **Gros. Count Fournier Sarlovèze.** Superb painting ; the general refuses to capitulate and places his sword in the earth which he refuses to surrender.—✱189. **David. The oath of the three Horatii.** The work which made him celebrated ; they admired it as an extreme example of patriotism, in the manner of Corneille, and a real picture of antique life. Boucher's reign was completely over.—476. **Langlois. Portrait of David.**—n.n. **David. Milhaud.** —173. **David. The Combat of Minerva against Mars.** An early David (1771) ; he was under the influence of Boucher.—✱200ᵃ. **David. Mongez and his wife.**—200ᵃ. **David. Portrait of Madame Morel de Tangry** and her daughters. Solid and superb in its living quality.—198. **David. Pius VII.** He painted the Pope twice, when he came for the Coronation. The Jacobin dedicated his portrait, not to the Pope, but "to the Protector of the Fine Arts."—194. **David. Paris and Helen.** A sort of dullness, like the manner of Greuze, despite the imitation of the antique. In the background the Cariatids of Jean Goujon in the Louvre.—336. **Gérard. Madame Regnault de Saint-Jean-d'Angely.**—n.n. **David. The actor Wolf.**—✱✱388. **Gros. The Pest House of Jaffa.** A huge composition into which Gros has succeeded in putting both sentiment and colour ; Bonaparte followed by Berthier and Bessières, is touching the sores of the sick. The sunlight illuminates the uniforms and the bodies of the sick men *(p. 140).*—191. **David. Brutus.** It takes us back to the beginnings of David's art, to the eve of the Revolution. The severity in the sentiment and in the expression is too intentional ; stoic statues. The distressing triumph of civic duty over family sentiment.

SALLE II
SALLE HENRI II

THIS Room, which is very badly lighted, contains only two pictures of real importance : *Atala* by GIRODET, and the *Sabines* by DAVID. All the paintings in it belong to the Empire period. (See Hist. Summary, 21).

396.—**Guérin. Pyrrhus and Andromache.** In this classical theatricalism, part is due to Racine, part to Talma, and part to the Apollo Belvedere.—362ª. **Girodet. Baron Larrey.**—16. **Mme Benoist. Negress.**—675. **Pagnest. General de la Salle.**—395. **Guérin. Hippolytus defending himself before Theseus against the accusation of Phedra.** The inspiration is again taken from Racine, the attitudes were observed at the Comédie Française and the figures are borrowed from antique statuary.—674. **Pagnest. Mr. Nanteuil la Norville.**—803. **Hubert Robert. Roman ruins.**—✱362. **Girodet. Atala.** A very successful composition which expresses well the sadness of destiny; but the painting is feeble; the sentiment is the sentiment of Chateaubriand, but the painter's colour is not up to the writer's style. — ✱✱188. **David. The Sabines** *(p. 141).* - **Gérard. Love and Psyche.** Round, enervated, in its endeavour to reach an expression of innocence and purity of form.—*Above the door*: 195. **David. Academic figure.** Formerly called Patroclus; there is a similar figure at Montpellier which was called Hector.—n.n. **Gérard. Mme Barbier Walbonne.**—340. **Géricault. Officer of Chasseur of the Guard,** on horseback.—361. **Girod t. Endymion.** The technique is smooth and cold, in David's manner, a failure in rendering the dreaminess of nighttime.—333. **Gérard. Canova.**—397 *bis*. **Guérin Æneas and Dido.** Sketch for the big picture near by.—190. **David. The Vow of the Horatii.** Sketch for the big picture.—626 *bis*. **Rouget. Mr. de Cailleux.**—397. **Guérin, Æneas and Dido.** David's principles carried to the point of the absurd.

SALLE I

SALLE LA CAZE

CHAMPAIGNE, LARGILLIÈRE, RIGAUD, CHARDIN, WATTEAU FRAGONARD.

THIS room contains the works given to the Louvre by La Caze, whose portrait is near the entrance. Certain Flemish and Dutch pictures have been withdrawn ; the numerous pictures which remain belong to the Flemish, the Spanish (Velasquez, Ribera), the Venetian (Tintoret), and especially the French School of the XVIIIth century.

When one enters by the door from the Pavillon de l'Horloge, the panel on the left contains a series of very fine French portraits by Ph. de Champaigne, Largillière, Rigaud, which make a very amusing contrast with their gravity of style of the period of Louis XIII, to the light, ornamental style of the Regency.

On the right hand wall are the works of Chardin, Watteau, Fragonard and Greuze. And in this room are all the Watteaus belonging to the Louvre, with the exception of the *Embarcation for Cythera.* (See Historical Summary, 18 & 20.)

Above the door : 2534. **Ravestein. Portrait.**—490. **Largillière. A Magistrate.**—376. **Greuze. Girl.**—326. **Claude** (attr. to). **Landscape.**—108. **Chardin. The Copper pot,** which constantly appears in his pictures.—1675. **Milanese School** of the XVIth century. **Bust of a woman.**—486. **Largillière. Portrait.** "Fat" and brilliant.—765. **Raoux. Girl reading,** effect of lamp light, rather unusual.—1470. **Tintoret. Senator Mocenigo.**—2017. **Jordaens. A mythological feast.**—1431. **Bassano. Field work.**—✱1946. **Ph. de Champaigne. J. A. d · Mesme, President of the Parliament** in his cap of office. The sharp nose of a ferret. The portrait has a fine presence.—2151. **Snyders. Birds.**—961. **Vestier. Portrait,** as tender as Madame Vigée-Lebrun, and as precise as Boilly.—77. **Bourdon. An interior,** in the Dutch manner, with figures

like Le Nain.—795. **Rigaud. Portrait of a man.**—471. **Lancret. The Gascon punished.**—174. **Coypel. Democritus.** He was trying to paint a Rubens.—981. **Vouet. Sussanah.**—✱791. **Rigaud. Cardinal de Polignac**, author of Anti-Lucrece, a very fine portrait of a prelate of the Court, affected and shrewd. 980.—**Vouet. Eloquence.** Pleasantly commonplace.—1430. **Bassano. Adoration of the Magi.**—48. **Boucher. The painter in his studio.** He is painting waterfalls.—622ª. **Mercier. The Juggler.** It is Watteau, but with an added dryness; atmosphere and reflections are both missing. —1548. **Tiepolo. The Virgin appearing to St. Jerome.** Very lively.—**Chardin. Back from school.** He is the painter of interiors and of women and children.—✱548. **Le Nain. Peasants at table.** Signed, dated 1642. The peasants appear to be entertaining a poor devil. The low-toned colour and the heavy handling add a character of sadness and resignation. By its seriousness, its sentiment, and its sincerity of vision, a picture of this kind is out of the usual run of painting.—✱✱537. **Le Moyne. Hercules and Omphale** *(p. 143)*.—✱294. **Fragonard. Bacchante asleep.** The paint which is made of light, gives the brilliant, radiating warmth of the flesh.—794. **Rigaud. Old Man.**—✱✱491. **Largillière. His Family.** *(p. 142)*.—769. **J. B. Regnault. The Three Graces.** It reminds us that David's austerity of drawing laid its hand upon painting, even in the most frivolous subjects. 49. **Boucher. Vulcan's forge.** Sketch in monochrome; Venus returning to Vulcan.—887. **De Troy. Portrait.**—46. **Boucher. Venus again going to Vulcan.**—1476. **Romanelli. Venus and Adonis.**—116. **Chardin. Kitchen utensils**, a cauldron of a very fine red.—481. **Largillière. A sketch**, for a painting of a group of the aldermen of Paris; in the background is a tapestry representing the reception of Louis XIV at the Hotel de Ville.—693. **Pater. Bathers.**—303. **Fragonard** (attr. to). **Man drinking.**—104. **Chardin. The Monkey Painter.** We have seen the monkey antiquary; here the monkey is at the Royal Academy of Painting.—1247. **Casanova. A Cavalier.**—690. **Pater. Comedians**, in a park.—1335. **Guardi. Venice.** As always pretty and brilliant.—1248. **Casanova. A Cavalier.**—50. **Boucher. Young woman.** —✱1945. **Ph. de Champaigne. The Provost of the merchants of Paris**, le Féron, in 1648, and his councillors. They are on their knees before an image of St. Geneviève patron saint of Paris. Ph. de Champaigne painted the councillors of Paris several times, giving them always this look of honesty, and the attitude of piety which seems inherent in his manner.—659. **Nattier. Mlle de Lambesc** and the young Count de Brienne. By a sober painter of the elegancies of Louis XV.—n.n. **Hondekoeter. A white turkey**, a pretentious fowl.—382. **Greuze. His own portrait.**—993. **Watteau Dead game.** The figure alone is by Watteau.—2134. **Rubens** (School of). **The Birth of a Prince.** A strange little painting; the subject is uncertain.—110. **Chardin. Still-life**, grapes covered with bloom and dust.—379. **Greuze. Fabre d'Eglantine**, the poet.—1249. **Castelli. Moses striking the rock.** 886. **De Troy. Woman's head.**—182. **Coypel. Jelyotte**, the actor, made up like a woman. —201. **David.** Bailly, portrait for the composition called *The vow in the Tennis Court*, which was never completed.—1411. **Panini. Antique ruins.** The pyramid of Cestius at Rome.—1984. **Van Dyck. Portrait**, of the school of Van Dyck, or perhaps by a Dutchman.—2707. **Denner. Portrait.** This German counted every pore in the skin.—335. **Gérard. Marie-Louise.** One may well prefer Joséphine by Prudhon.—2154. **Sustermans. Leopold of Medici.**—1306. **Luca Giordano. A Round of cupids.**—1674. **Venetian School. Portrait.** Doubtless by Moroni. —280. **De Favray. A young woman of Malta.**—109. **Chardin. A golden Brioche**, very appetising.—1654. **Italian School**, of the XVIth century. **Fruit, flowers.**—473. **Lancret. Conversation.**—263. **Drolling. Violin player.**—✱✱93. **Chardin. Grace.** Replica of the picture in the XVIIIth century room, Chardin must have painted it several times, on account of its success *(p. 129)*.—470. **Lancret. Actors of Italian comedy.**—262. **Drolling. Woman at a window.**—✱793. **Rigaud. Pierre de Bérulle.** Excellent painting; the face of an honest fellow, in the midst of this marvellous mass of purple and ermine. —1307. **Luca Giordano. Diana Hunting.**—106. **Chardin. Still-life.**—299. **Fragonard. A fancy figure.**—673. **Oudry. A double bass** and book of music.—87. **Callet. Triumph of Flora.**—2125. **Rubens** (School of). **Job tormented by demons.** Picture painted in his studio, in which, however, one recognizes one of his habitual models, the old woman.—2136. **Rubens** (School of). **Battle of bears and tigers.**—296. **Fragonard. Music.** On the back is written: "Painted in an hour," which is written all over the front of the picture also.—691. **Pater. The toilet.**—480. **De La Porte. Still-life.**—✱986. **Watteau. Assembly**, in a park. A little masterpiece. Amorous whisperings in

the foreground; lively sparkles of light on the rustling satin. In the background the quiet shadows of a great park.—487. **Largillière. Portrait of Mr. Denotz**, alderman of Paris in 1703, and very proud of his position. —1309. **Luca Giordano. Adoration of the Shepherds.**—692. **Pater. Conversation.** It is Watteau with less snap.—661. **Nattier. Mme Henriette**, daughter of Louis XV.—643. **Monnoyer. Flowers.**—103 **Chardin. The house of cards.** Another little schoolboy who is not doing his lessons.—300. **Fragonard. Young woman.** White, pale rose, sensibility, liveliness.—301. **Fragonard. The storm.** The flock of sheep make a very jolly pattern.—✱293. **Fragonard. Bathers.** It is Boucher with a little more seasoning to it.—484. **Largillière. Du Vaucel** How natty he is with his smile, his powder, and his twiddling fingers!—2407. **Hondekoeter. Poultry.** Very well painted, but how important the feathered creatures feel!—988. **Watteau. The Judgment of Paris.** A bold sketch. These are not goddesses but young women of the Regency without their clothes.—298. **Fragonard. Inspiration.** The painting is amusing by the liveliness of the handling; otherwise it is very superficial.—117. **Chardin. Still-life.**—✱✱983. **Watteau. Gilles** *(p. 142)*.—2149. **Snyders. The Game-Seller.**—297. **Fragonard. "Study."** —992. **Watteau. A pastoral.** Incomplete, which the better shows the decision and the vivacity of his touch.—107. **Chardin. The pot of olives.**—✱991. **Watteau. Jupiter and Antiope.** Titian's influence is so strong in this that one would imagine it to be an imitation. Yet the young woman has the pearly flesh, the delicate extremities, and hair dressed in the fashion of the Regency. She is to be found in other of his pictures.—✱488. **Largillière. President de Laage.** Largillière's people radiate health and good humour and are dressed nobly and sumptuously.—2194. **De Vos. The death of the roedeer.**—990. **Watteau. Autumn.** Watteau's nudes are very charming; but their grace is rather conventional.—277. **Duplessis. Portrait** of a woman in meditation, a book in her hand; delicate flesh, white hair and a gentle face.—2185. **Teniers. Landscape,** with a fine gray sky.—660. **Nattier. A Knight of Malta.**—115. **Chardin. The basket of Grapes.**—✱295. **Fragonard. La Chemise Enlevée.** He is inimitable in his power of rumpling white drapery.—112. **Chardin. Still-life.** Pears with rough skins.—47. **Boucher. The Three Graces.**—✱485. **Largillière. Young woman,** as Diana. No doubt an actress. The harmony of the dead leaf colour and the mat flesh rather blue in tone, is Largillière at his best.—1196. **Fyt. Animals** in a landscape.—377. **Greuze. Danae.** Sketch in monochrome.—113. **Chardin. The silver goblet,** and acid apples. —✱792. **Rigaud. Duc de Lesdiguière** as a child. Charming in its lightness and vivacity.—814. **Hubert Robert. Landscape.** —✱✱984. **Watteau. L'indifférent.** The hero of "fêtes galantes" pirouetting, seductive and fatuous. *(p. 143)*.—111. **Chardin. Various utensils**; admirable china, a red lacquer table which must make collectors' mouths water. Chardin always imitates with his paint the consistency of the material of the things he is painting, and arouses our interest by the affection with which he examines them.—✱✱985. **Watteau. Finette.** Watteau's heroine. The delicate head of a bird, mobile, on a trim neck; a rippling dress full of reflections. *(p. 143)*.—114. **Chardin. Kitchen table.** A large picture of vegetables; enough to make a copious pot-au-feu.—2135. **Rubens** (School of). **A horse attacked by lions,** You may recognize these animals and this landscape in the gallery of Marie de Medicis.—888. **De Troy. A Councillor.**—815. **Hubert Robert. Waterfalls at Tivoli.**—989. **Watteau. A faux pas.** Charming composition; but the colour has lost its surface; the subject recurs elsewhere in his work.—813. **Hubert Robert. A twisting staircase.**—105. **Chardin. Still-life.**—489. **Largillière. An actor as Apollo,** fat, powdered, painted, and ridiculous enough for anything.—1308. **Luca Giordano. Marriage of the Virgin.**—472. **Lancret. The Cage.**—812. **Hubert Robert. A fountain.** Perhaps the villa Aldobrandini at Frascati. —870. **Tocqué.** It would seem to be **Du Marsais,** from the Grammar which he is holding in his hand.—1412. **Panini. Ruins** of the Temple of Concord in the Forum. — *Above the door*: 2339. **Van Ceulen. Portrait** of a woman, pale to the point of distinction.

291.—Fragonard. *The music lesson.*

It has the dash of a sketch: the paint is light and transparent: the brush-work rapid, daring, but always happy in its daring, fills the canvas with shapes, amusingly fanciful, that give a deal of spirit to this jumble of objects and ornaments. His colour, as often, is delicate and neutral, yet rich in effect, quiet as it is. The motive occurs frequently in the art of the period. Fragonard's figures, when they are not mythological, are a combination of lively realism and fancy. The young pupil is charming in her sprightliness, with her delicate profile, her nose turned up like Roxelana's, her open nostrils and her pretty figure. The professor, who seems rather young, should be watched by her parents. The little cat is an improvisation by the artist, who can have taken no trouble to look at nature first. (Phot. Hachette.)

90 A.—Chardin.—*The Child with a tetotum.* *Signed 1742.*

CHARDIN *is the painter of housewives, servant maids and children; his work is always intimate. When he paints a portrait he makes his model doing something, that explains his character. This little man, in his powdered wig, no doubt has just come back from school. The door shut, and feeling quite alone, he has pulled out his Tetotum and absorbed in the contemplation of its spinning is lost to the world, full of quiet enjoyment. Yet play did not prevent the little scholar from getting on in the world, for he became Controleur Général of the Navy. He was Auguste Gabriel Godefroy, son of a rich jeweller, of the municipality of Toulouse. His success in administration however, has, perpetuated his name far less than being painted by Chardin.* (Phot. Hachette.)

92.—Chardin.—*Grace.*

1740.

DINNER *time : play has stopped : Mother has taken the soup off the fire, and is waiting till the little girl has finished grace. The child, her hands folded, is trying not to forget a single word of it, under the eyes of Mother and her elder sister. The painting is very sober and peaceful. Chardin used to say that one paints—not with colour, but with sentiment.* (Phot. Hachette.)

982.—Watteau.—*The Embarcation for Cythera.* *1717.*

PAINTED *for his admission to the Académie Royale. This "Fête Galante" sums up most of his other pictures, for the majority of Watteau's subjects are preparations for the journey to Cythera. Follow the sequence of the pilgrims from right to left; the different stages on this sentimental Journey are very close to one another; supplication, hesitation, departure, perfect union near the fine ship, in an atmosphere of golden clouds with cupids on the wing. Over there the Isle of Cythera all blue and rosy, a radiant attractive vision, as disturbing as an illusion.* (Phot. Neurdein.)

369.—Greuze. *Village Betrothal.* 1761.

ONE *of his prettiest comic operas. The grouping comes from the theatre as do the people. Melting moments, tears of happiness : Father, grave and noble, holds out his arms to son-in-law, a good young man, so tongue-tied and so trust-worthy. Mother, good woman, gets sentimental over her poor girl, who is so gentle, so shy, so fragile, so white; friends, cousins, sisters; curiosity, jealousy, tenderness; the parish clerk has seen it all before; the children do not understand: a hen, many times a mother, introduces very pat to the occasion a little symbolism. The painter's frame of mind is half serious, and half amused, which is just what saves the picture from being desperately insipid.*

30.—Boucher.—*Diana bathing.* Signed, dated: 1742.

IT *was Venus that he generally painted; and his Diana would never have been cruel enough to have punished Acteon. Boucher is a painter of the nude, but of the decorative nude. He invented a type of feminine form, pretty enough but bred of fancy; a lively face, with a little childish nose; very white flesh, dimpled forms with rosy extremities, & pointed hands and feet. He is inimitable in his power of playing with these pretty nymphs, wrapping them in clouds and blue foliage. Were it not for the background of trees, conventional enough at that, she might be some Pompadour marquise gossiping with her lady's maid.* (Phot. Hachette.)

747. Prudhon. *Justice and Divine Vengeance pursuing Crime.*

The Salon of 1808.

THIS *subject was commissioned for the Court of Appeal,. Prudhon had two ideas for the composition. This particular one is the more dramatic from the tragic night effect, with the moon light which falls so tenderly upon the body of the victim. Floating in the air are Justice the judge and Justice the avenger about to seize the murderer.* (Phot. Hachette.)

751.—Prudhon. *Portrait of the Empress Josephine at Malmaison.*

PRUDHON, *a painter of flesh equal to Correggio, was also an admirable portrait painter, who combined truth and poetry. He gives us an impression of a personality far finer than the Empress really had. The Empire Style learned from the antique that the noblest costume is that which shows best the general lines of the body. This graceful, figure, reclining at ease, day dreaming in this mysterious park, in an atmosphere of tenderness and melancholy, this art so refined in its voluptuousness, so grave, attractive and tender, are already "romantic" in inspiration, like Lamartine or Schumann, not Berlioz or Victor Hugo; it is the lyricism of tender nocturnes, not lyricism brilliant and highly coloured. In the collection Jacquemart-André there is a small reduction of this picture, which is also by Prudhon himself. It seems that Napoleon, who recognized at once in David and Gros the painters of the Imperial epic, preferred to employ Prudhon when he wanted a portrait of Josephine, of Marie-Louise, or of the King of Rome. Prudhon, in addition to this portrait of the first Empress, has left several sketches of her successor, whose drawing master he was*

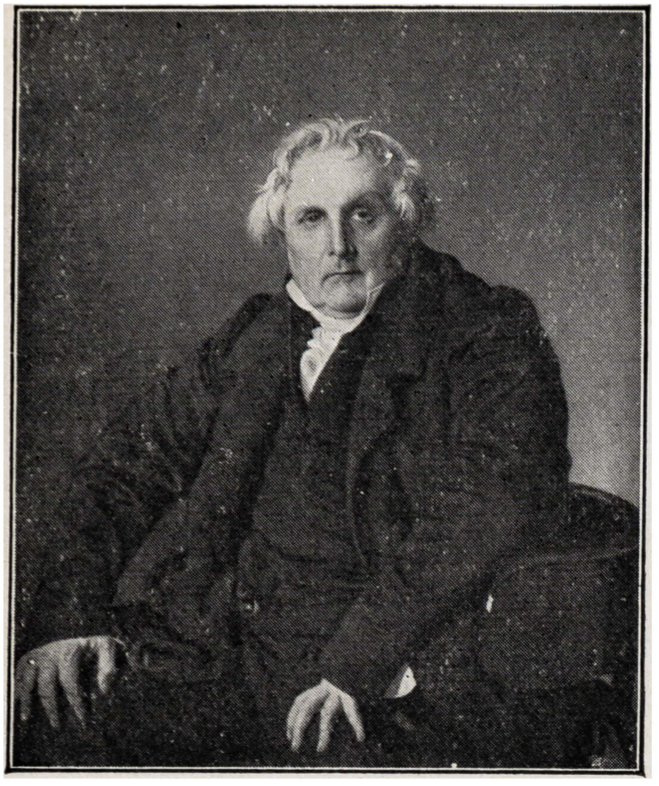
521.—Mme Vigée-Lebrun.
Portrait of the artist and her daughter. 1787.

In painting the ladies of the Court of Louis XVI, of the emigration and of the guillotine, Mme Vigée-Lebrun has not only given us pictures that are both charming and touching, but has also preserved for us the sensibility of the age. This portrait of herself and her daughter,—so close in their affection, with their liquid eyes sparkling with emotion, and their expressions so happy and tender—is absolutely of the time of Louis XVI, of the day of shepherdesses and hearts of sensibility. It is aiso the time of Greuze; but Mme Vigée-Lebrun lived in the aristocratic world in which the ladies demanded portraits that should be attractive and should show them at their best. She never painted honest virtue in rags hidden away in barns and hovels. Facile and gracious, giving brilliancy to the complexion and gentleness to the features, her painting deserved its success. There is no reason to suppose that she has not made herself as pretty as she knew how, and rather more so perhaps than strict fidelity to truth would allow. (Phot. Hachette.)

756.—Prudhon.
Psyche transported by Zephyr.

Salon of 1808.

Prudhon, though a classic and a contemporary of David, found in Mythology not a mere opportunity for imitating the forms of antique statuary, but a chance to continue the voluptuous tradition of the painters of the XVIIIth century. Indeed much more sensibility is to be found in Prudhon, than in decorators like Boucher. The body of Psyche rises in the air, lit by the delicate moon, as light as mists above the meadows in the morning. His contemporaries called him the "French Correggio;" it is a pity that they did not learn from him, how the radiating brilliancy of pale flesh can warm the chill effect of marble, without destroying any of the purity of the form. The seductive charm of this picture recalls not only Correggio, but also Praxiteles. Prudhon had been attracted by the subject of Psyche for a long while. In a charming sketch at Chantilly, the same figures are to be found; the cupids are flying towards Psyche, as she sleeps, ready to carry her off.



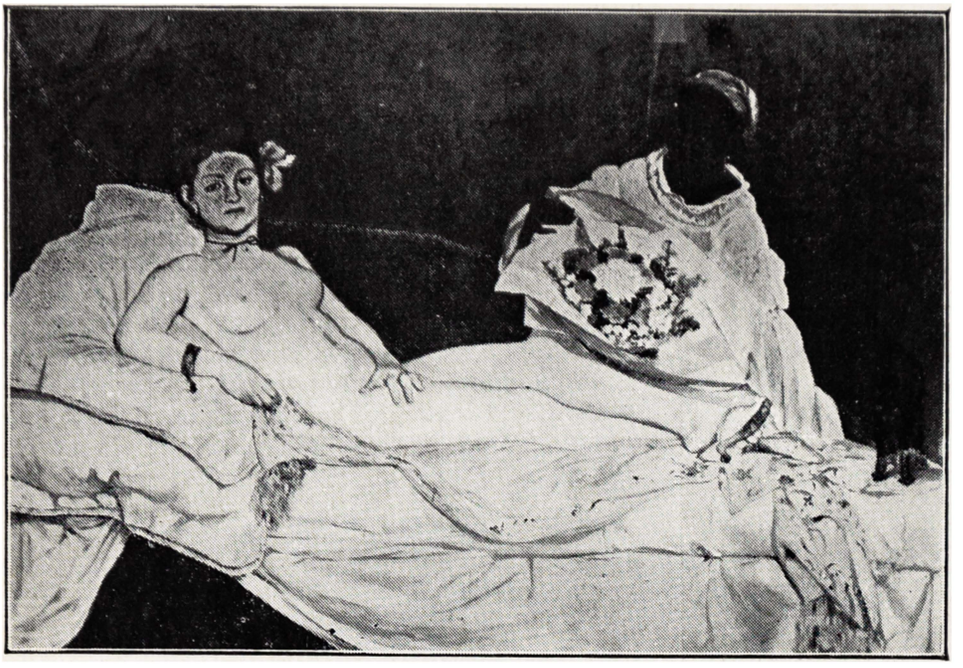
428 B.—Ingres.
Portrait of Mr. Bertin.

Signed, dated: 1852.

DESPITE *the extreme idealism of his doctrines, Ingres was often a very faithful realist; he had a manner essentially his own of painting the exact truth and at the same time introducing style. He must be reckoned among the portrait painters, who entered most deeply into the inner life of their sitters, and were able to express it through the portrayal of the features. The purity of his drawing and his abstract colour generalize in a sense the peculiarities of the individual face, and often give it a significance beyond that of the sitter himself. Here is the portrait of Bertin, the founder of the* Journal des Débats; *in his corpulence, in his way of sitting, massive rather than elegant, one reads him as a man who has both power and money; he is a sort of symbolic representation of this Orleanist middle class which eventually took to business, applying itself thereto in a practical and common-sense spirit, without idealism or enthusiasm; in no sense is it Sancho as banker and business man, for this man is certainly full of wit and irony, sharp as a razor, despite his heavy envelope. Apparently Ingres seized upon the attitude and the expression, which Bertin had one day, when listening to the supplications of a nephew short of money. His attitude and the malice in his eye justify the tale.* (Phot. Hach.)

213.—Delacroix.
The entry of Constantinople by the Crusaders. *1841.*

A painting intended for the series of historical pictures in the Museum of Versailles. The conquerors are arriving at the gates of a palace: in the town, piled with the marvels of antiquity and of the East, massacre and pillage are still going on; but evening is drawing in, and the savagery dying down; a noble melancholy seems to fall upon these knights; one of the horses sniffs at a corpse; above the splendid banners swing against a marvellous panorama of the Golden Horn. (Phot. Hachette.)



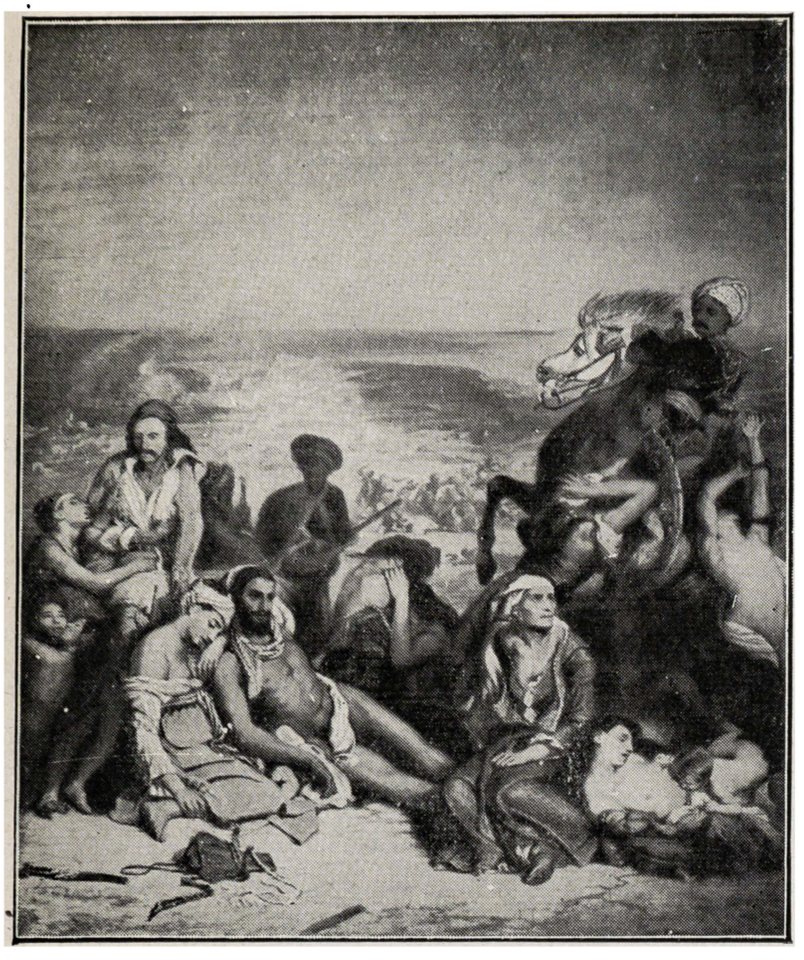
613.—Manet. *Olympia.*

Signed, dated : 1865.

THIS *picture, which created a scandal on its appearance, represents one of the chief tendencies of painting since the time of Courbet. Courbet owed a great deal to the older schools, particularly to the Bolognese; whereas Manet, and the Impressionists, wished to renew both vision and execution. He has discarded traditional modelling; looking at and painting his subject as patches, that cut frankly one against the other unfused by delicate transitions. The body and the legs are very fine in execution. All the same, there is in the picture a sense of depression, which proves that Manet had not really found the new form, that he was seeking for the expression of life.* (Phot. Hachette.)

889.—Troyon.—*Bullocks going out to Labour.*

AMONG *the out door painters of the XIXth century, Troyon is the animal painter. He liked best the massive ruminants; painting them in the lighting, which gave them a sentimental effect. It is the early hour dear to all who tell of the country, we can hear the heavy breathing of the bullocks, as they tramp to work through the silver mists of the morning.* (Phot Hachette.)



208.—Delacroix. *The Massacre of Scio.*

The Salon of 1824.

In this composition, with its ardent colour, Delacroix made clear his romantic tendency. Before it and "Dante's Bark," the new school took their stand in revolt against David's abstract painting. He retouched the picture we are told, after seeing Constable's landscapes. But the picture is romantic not only in the brilliancy and refinement of colour, but also in the subject, in the convulsive drawing, and in the sentiment exasperated to the point of passion, with which it is filled. The number of tragic beauties is beyond all reckoning; the dazed look of the old woman, the prancing horse to which is tied that marvellous girl's body, the infant clinging to the breast of its dead mother, the little spots in the background which suggest with their streaks and flashes atrocities being committed beyond sight. The fury, the exasperation, the sentiment violent and feverish, filled the young romantic school with wild enthusiasm, because here, for the first time, was their ideal really expressed in terms of painting. Moreover, this picture was eloquent of the emotion which was agitating Europe, at the sight of the Greeks fighting so heroically for their independence. (Phot. Hachette.)

212.—Delacroix.—*Don Juan's Shipwreck.*

The subject is taken from Byron. To compare Géricault's Raft of the Medusa, *is to feel all the more the abandonment of this frail boat on the immense sea so sinister in colour under the black sky. A dreadful scene! They are drawing lots as to who shall be eaten. Delacroix has not hesitated to make the expression of the faces grimace like heads by Daumier, confident that he will not lose the dignity in horror.* (Phot. Hachette.)

143.—G. Courbet.— *Burial at Ornans.*

Salon of 1851.

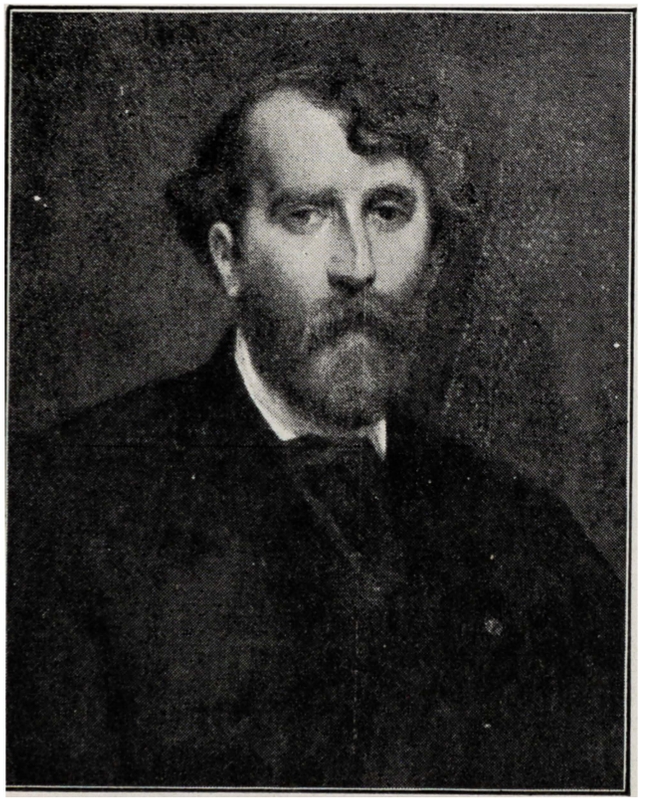
ORNANS *is the little town of Franche-Comté in which Courbet was born. In the work of this whole-hearted naturalist, the first thing that strikes one is the admirable directness and vigour of the execution. No difficulties dismay him and he overcomes them with a sort of vulgar ease. His work has a rough flavour of the soil. There is a tendency towards caricature; some of the red faces and some of the costumes have an over-emphasis. The first naturalists seemed to hate the humanity they set out to paint; Flaubert, when describing his little town in Normandy; Courbet, when painting the country-folk of Franche-Comté. Against this, the group of women in black is very touching in the expression of their grief. The picture is undeniably by a master-workman.* (Phot. Hachette.)

338.—Géricault.—*The Raft of the « Medusa. »* *1819.*

THE *most important work of a painter who died young. After the Napoleonic age, he found an outlet for his vitality in portraying action as violent as Michael Angelo's. The subject is taken from a contemporary disaster. A few of the survivors have just strength enough to raise themselves and wave frantically for help. These violent muscular contortions were found very affecting by the young romantics.* (Phot. Hachette.)

827.—Th. Rousseau.—*Edge of the Forest of Fontainebleau towards Brôle.*

Up to 1848 the Jury of the Salon refused Rousseau's pictures. The Revolution of that year suppressed the juries and he exhibited a number of landscapes. The State commissioned this picture. It is one of his large compositions by a painter who sometimes lost himself in detail, and is more "composed" than usual. In the distance is the sun, the light, in the centre as in Claude, and great dark trees are set against the frame. The sunset lights up a thousand little flames of gold in the foliage, the moss, the pools of water. Very massive in general effect, it is of amazingly rich in detail. Though thinking much of the effect and gradation of the light, Rousseau is, as always, the tree-painter. The cows are out of scale. Exhibited at the Salon of 1855.



778 a.—Ricard.—*Portrait of Heilbuth.*

RICARD *only liked painting people that he knew and cared for. His portraits are infinitely more interesting than most of those by regular portrait-painters; they not only give us a life-like resemblance of the subject, but admit us to an intimate revelation of character which is very affecting. He liked working without the sitter, having him in again towards the end "to make sure that he had not gone astray." He used to say, with charming simplicity, "I am delighted to see how like you are to your portrait." He has infused most of his portraits with a poetic melancholy, which is the outcome of his own dreamy temperament. He learnt his art, not from nature, but in picture-galleries. There is always an echo of Titian Van Dyck, or Rembrandt. Hence, the keen, nervous, tender face of Heilbuth, an artist of our day, is painted with the serene ardent colour of Titian* (Phot. Hachette.)

Delacroix.—*The Death of Sardanapalus.*

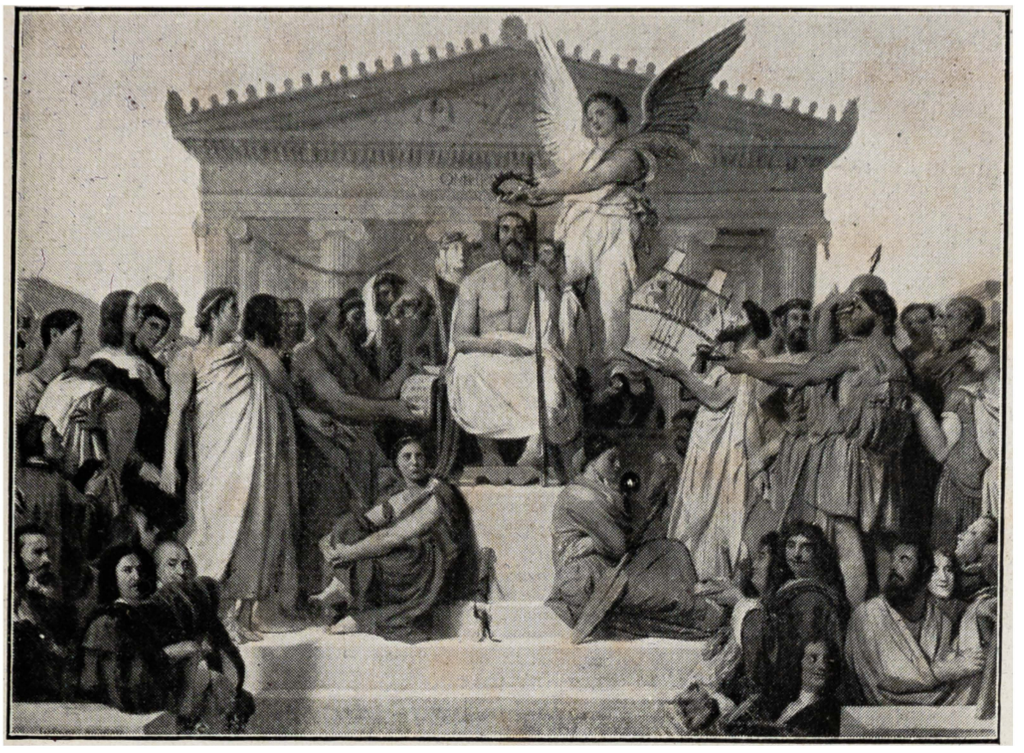
1827.

THIS *picture is full of a rather boisterous romanticism and orientalism. In point of time it made its appearance before Victor Hugo's* Orientales. *It shows less original power than the* Massacres de Scio, *which was the earlier picture. It is easier to detect here the influences to which Delacroix turned for help and counsel. At times a pupil of Gros he is mostly struggling to penetrate Ruben's secret of flesh tints fresh and pearly, with blue-edged shadows and rudy reflections. The faults of drawing seem less excusable here, for the violence and emphasis are calculated, and not spontaneously and sincerely pathetic. There is fire in the writhing bodies, rearing horses, and sumptuous violence, but the painter seems rather short of breath. Many bits are admirable, but as a whole this stage machinery is not affecting.*

G. Courbet. *His Studio.*

1855.

PRACTITIONER *of "naturalism" pure and undefiled, Courbet wished also to be its philosopher. This enormous and queer composition, which brings together in the painter's studio so many people without any natural connection, is a sort of profession of artistic faith, comparable to Ingres'* Apotheosis of Homer. *A "real allegory" its maker called it. The figures are symbolical of Courbet's love and hate. He hated convention, vice...; amongst what he loved, are to be seen, upon the right, those who admired him; M. Bruyas, who bought his work; Baudelaire, who liked it. But first among his loves is himself, placed to show his "Assyrian profile," painting a landscape of his native Franche-Comté. At his shoulder stands a fine model, nude: Truth, no doubt, his Muse. This pretentious allegory would be rather ridiculous, if the picture were not a masterpiece of an unusual kind. Courbet is the best workman in the room, and his huge "machine" is finely rich in colour.*



417.—Ingres. *The Apotheosis of Homer.*

Signed, dated: 1827.

INTENDED *for a ceiling in the Palais du Louvre. Ingres wished to make of this immense composition not only an ideal decoration, but a profession of faith, a sort of "Ars Poetica" of painting. The symbolism is easy to follow: All beauty comes from the antique; Homer is the origin of all the arts. The purity of its forms, the architectonic symmetry of its grouping, the abstract simplicity of the colour, have become the rule in a certain style of decorative art. Ingres upheld the rather lifeless severity of the classical manner in opposition to the lyricism of Delacroix, so impetuous and sometimes so uncontrolled.* (Phot. Hachette.)

770.—H. Regnault. *General Prim.* 1869.

THE *masterpiece of Henri Regnault, a romantic and an orientalist, loving both colour and movement. This equestrian portrait of General Prim—it didn't please the General himself—was painted while Regnault was staying at Madrid, where he had made a very fine copy of Velasquez'* Lances. *The rider astride the magnificent Andalusian charger, silky-coated and full of mettle, recalls certain figures by the Spaniard. Apart from this the work is alive, brilliant, picturesque, with fine dash; perhaps a little "young." It was exhibited under the following title: "General Prim arriving before Madrid, on the 8th October 1868, with the Spanish Revolutionary Army." In using such a grandiloquent title Henri Regnault's intention was to give his portrait an heroic and legendary flavour. The motley, shouting rabble in the background is the painting of a master. The Revolution goes rolling by in disorder, while its Chief is full busy managing his own mount.* (Phot. Hachette.)

389.—Baron Gros.—*Napoleon at the Battle of Eylau.*

Signed, dated: 1808.

THIS *composition daring in its originality is unprecedented in the history of painting, nor has it been repeated since. It is not a battle according to Salvator Rosa, in which we get confused between the dash tof the troops and he dash of the painter. Nor is it the battle panoramic, according to Van der Meulen, with the Commander-in-Chief in the middle. It is war by a man that has seen butchery on the battlefield, the more tragic that Nature has spread her white shroud across the scene. What Gros has painted is the feeling of pity, which, after the massacre is over, follows upon the heat and excitement of the fighting. The subject was put up to competition, its arrangement having been decided by Denon. In the group of Napoleon's staff are: to the right, Soult, Davout and Murat; to the left, Berthier, Bessières and Caulaincourt.* (Phot. Hachette).

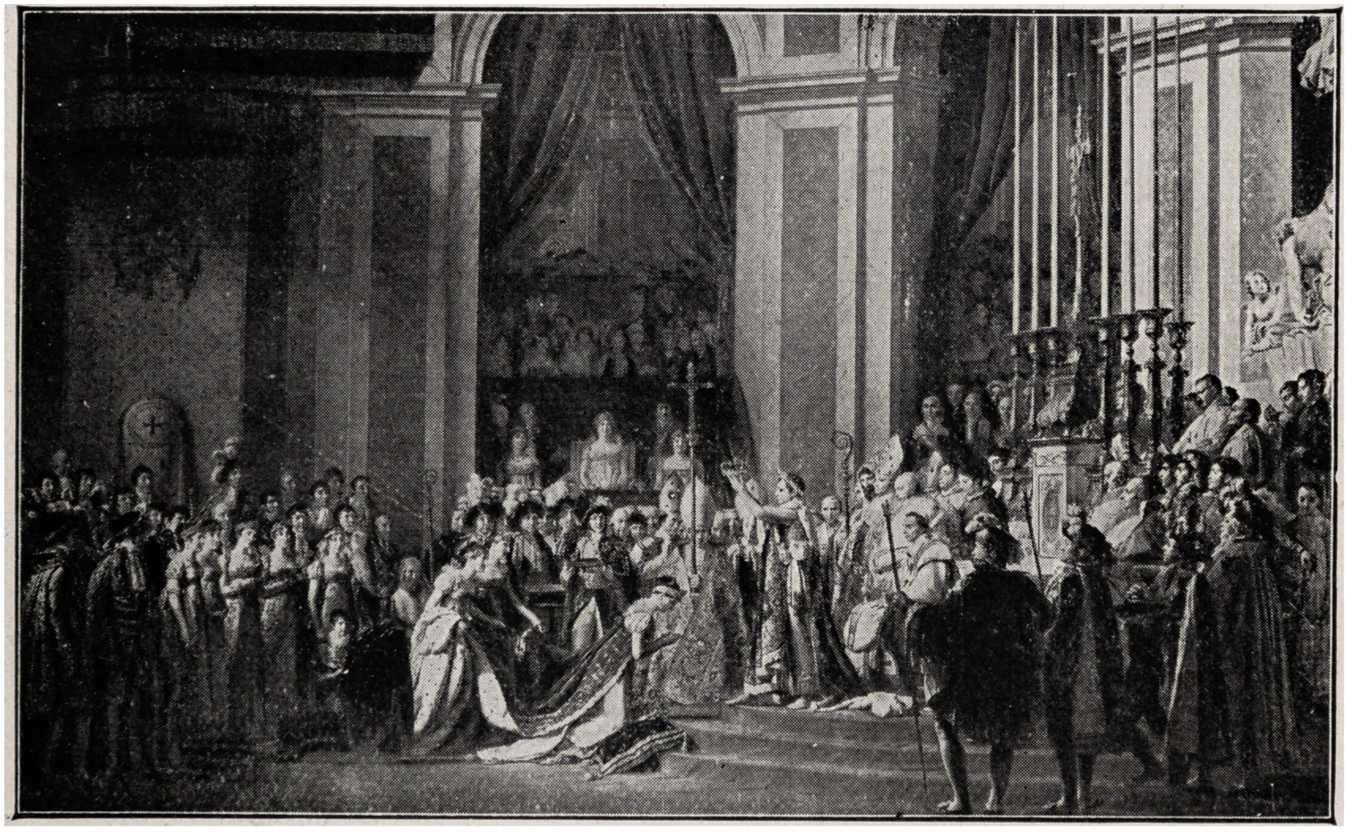
388. — Baron Gros.— *General Bonaparte visiting the Pest House at Jaffa.*

BONAPARTE *accompanied by Berthier and Bessières is visiting the plague-stricken at Jaffa during his Egyptian campaign. The picture was painted by order of the First Consul, after a sketch made from Denon's directions. The picture had its purpose, as political propaganda as a refutation of the accusations of cruelty levelled against Bonaparte; it shows his courage and his self-abnegation. Out of this official order Gros has made a brilliant work, of an orientalism that is already romantic. In the flash of the uniforms, the flesh with blue reflections, the luminous distance, it is a forerunner of Delacroix's* Massacres de Scio, *exhibited twenty years later. Genius is not stifled by bad teaching, and David's direction could not prevent Gros from becoming a magnificent painter.*

188.—Louis David.
The Sabines.

Signed, dated : 1799.

Of all David's work this composition most truly fulfils his high ideals, cold and austere. The subject is from Livy. At the moment of attacking the Romans, the Sabines are restrained by their sisters and daughters, now Roman wives and mothers. The foreground group of Tatius, Romulus and Hersilia sums up the action of the scene. The plastic beauty of the figures is undeniable. They are admirable statues, a little round in form but very pure in line. It fails in the poverty of the background and the complete lack of vitality. In the decennial competition this picture was classed second to Girodet's Déluge (Phot. Hachette.)



202 bis.—Louis David.—*The Coronation of Napoleon.* *1806.*

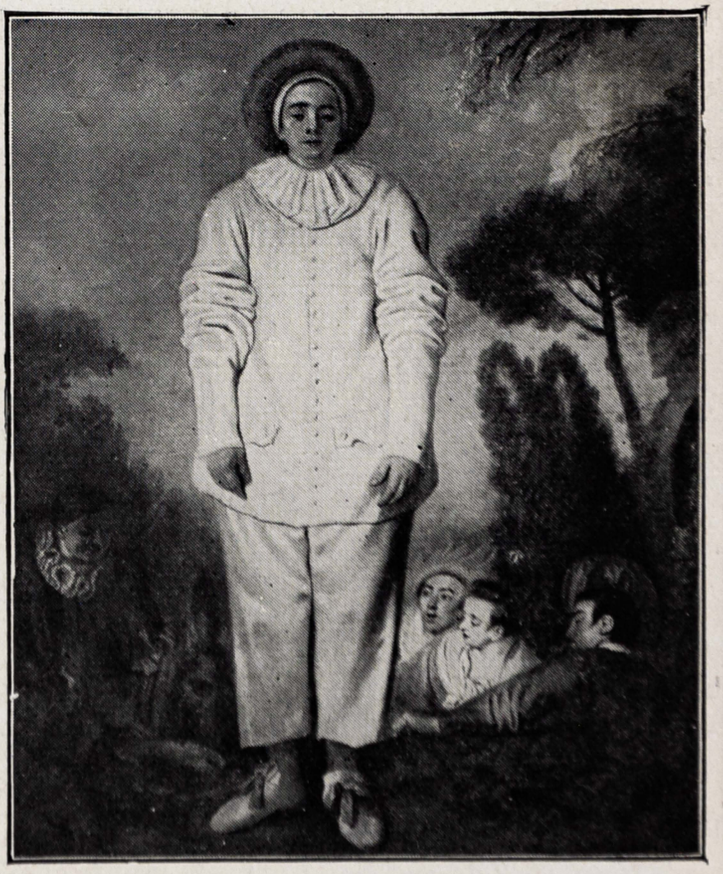
Napoleon could not bear to be neglected for Leonidas or Romulus; David must celebrate him also. This huge composition is one of the masterpieces of the French School. Where else can you find a composition on such a scale, neither empty nor overcrowded, so perfectly balanced, with groups so easily and naturally arranged, at once so solid and so full of life? In the middle, Napoleon is crowning Josephine before a Pope, who is but a stage super, and the representatives of the Nobility of the Empire. David, with his large vision and power of conveying an idea, gives us here the picture of the new France. (Phot. Hachette.)

491.—Largillière. *The Painter, his wife and daughter.*

He portrays the three of them with evident self-satisfaction. He has his smartest clothes on and his gun, to show us his favourite pastime, or as an excuse for introducing the partridges. Madame has had her head dressed specially for the picture and sits up stiffly in her best gown; in the middle of the canvas is the pride of the family, singing us a ballad. This large picture is painted with brilliant colour and satiny reflections. The flesh is delicate and pearly; the landscape is rather florid. The work of a good pupil of the Flemings. (Photoi Hachette.)

983.—Watteau.—*Gilles.*

Watteau often put his models into fancy dress, which is chiefly theatrical costume. He was always ready to paint actors and his pictures are often scenes from the stage. He particularly loved the actors of the Comédie Italienne, their picturesque costumes, their vivacity of gesture and their mobility of expression. This large figure of Gilles, or Pierrot, painted on a scale which we do not associate with Watteau, belongs to this series. Everything is admirable here, the perfect expression of the poor fellow, always in trouble, and who does not know what to do with his arms. Is it a portrait? Watteau sometimes put friends' heads into his most fanciful subjects. He often returned to this character, so wistful and dreamy. Is it his own melancholy that he has embodied in him? The painting is very beautiful. Watteau has neither lost nor weakened the brilliancy of the reflections, despite the size of the canvas. He has varied the white of the costume with shades of rose and blue. Behind, against a landscape of imagination, pass the actors of the Comédie Italienne—clever faces all, don't forget the donkey—painted under Rubens' influence. (Phot. Hachette.)



537.—Le Moyne.
Hercules and Omphale.

Signed, dated: 1723.

LE *Moyne, Boucher's master, possessed the best of his famous pupil's qualities. He did more than anyone to turn the heavy heroes of mythology of the time of Louis XIV into the lively Olympians of Louis XV. But there is in his work a conscientiousness which is soon to disappear.* (Phot. Hachette.)

984-985.—Watteau.
The Buck.—The Minx.

THESE *two little figures, feline, cajoling and artful, are the hero and heroine of Watteau's comedies, pilgrims of the Sentimental Journey, quick to quarrel, and to kiss and make it up again. The course of love should never run too smooth, yet all ends happily in Cythera. Watteau gets as much pleasure watching their game of smiles and pouts, as they, in their silks and satins, get in playing it.*

SALLES XXXVII, XXXVIII, XXXIX

To visit the *romantics*, go upstairs to the second floor by the staircase near the Gallery of Mussulman Art. On the landing: **Bellocq**. *Portrait* of a Lady and her daughter.—121*a*. **Chassériau**. *Peace*: fragment of a mural painting from the old "Palais de la Cour des Comptes." This large scale decoration shows that Chassériau, who died too soon, was preparing the way for Puvis de Chavannes; opposite, **Isabey**, *The Embarcation of Ruyter and of C. de Witt.*—In the passage: Two pictures by **Robert Fleury**, *Galileo* and *Christopher Columbus.*

SALLE XXXVII. FRENCH SCHOOL OF THE XIXTH CENTURY

Left wall: Landscapes by **Huet, Diaz, Daubigny.**—141. **Corot. The Belfry of Douai**. One wonders how so simply truthful a picture can also be so full of poetry.—✱120. **Chassériau. The Tepidarium.** This classical subject is treated in a colour scheme that proves the author an admirer of Delacroix.—252. **Diaz. A birch tree**, with silver bark.—642. **Millet. Bathers**. It is worth noticing how like each other at times artists as different as Rembrandt, Daumier and Millet can be.—✱2940, 2941. **Dupré. Morning**, and — in the corner to the right — **Evening**. Two subjects enlarged and arranged to achieve a decorative effect.—641. **Millet. The Church of Gréville**; his native village apparently not finished.—817, 816. **Léopold Robert. Harvesters and Pilgrims of the Roman Campagna.**—139, 140. **Corot. The Forum. The Coliseum**. These are only studies, but how admirable in their simple sincerity! The planes of the rosy buildings are relievied, clear cut by the light.—644[a]. **Millet. Sewing**. She is sewing with the lumpy fingers of her red hands. Fine blue of her dress.—**Corot. Landscape.** Sunset, decorative in the "historical" landscape style.—830. **Rousseau. A Marsh**, in the Landes; marvellous distance; the Pyrenees.—626. **Georges Michel. Montmartre.** Painted by a romantic-realist like Géricault. Melancholy like a Ruysdaël.—141. **Corot. Horses at rest**.—123. **Chintreuil. Space**; impression of immensity; only limited by our limited vision.—615[a]. **Marilhat. Landscape**.—205[c]. **Decamps. Aigues-Mortes.**—217. **Delaroche. The Princes in the Tower** Historical melodrama. The assassins are behind the door.—778. **Ricard**, by himself; both the distinction and weakness of his art are here.—141[c]. **Corot. Bathers**.—125. **Chintreuil. Rain and Sun**. Space again.—2931. **Cabat**. Attempt at the heroic style.—442. **De la Berge.** He counts the leaves.—n.n. **Delacroix. Chopin.**—144[a]. **Courbet. Champfleury**.—166. **Jacques. Sheep**.—204. **Decamps. Barge horses.**—778[b]. **Ricard. Paul de Musset** (an apparition from the other world).—829. **Rousseau.** The "**Vieux Dormoir**", at Barbizon.

SALLE XXXVIII. THE THOMY THIÉRY COLLECTION.

This Gallery is called by the name of the donor of the works which it contains. Not only is Thomy Thiéry to be remembered for his generosity, but also for the certainty and delicacy of his taste.

To the left: 2821. **Daubigny. The Thames** with an effect such as Boudin treated so well.—✱✱2820. **Daubigny. Banks of the Oise** *(p. 146)*.—2907. **Troyon. Feeding chickens**; the very spots of colour seem to cluck.—2883. **Isabey. The Procession.** Dolls after Rubens.—2896. **Rousseau. Banks of the Loire.** To express space he has rediscovered Van Goyen's lightness of hand.—2888. **Meissonier. Orderlies**; by a painter whose photographic apparatus was too perfectly focussed.—✱✱2873. **J. Dupré. The great oak** *(p. 146)*.—2903. **Rousseau. A plain.** Springtime freshness.—2835. **Decamps. The Catalans.** The old wall is wonderfully successful.—2820. **Daubigny. Barges**.—2805. **Corot. Willow-bed.** The damp mists and silver light of his later manner.—2825. **Daubigny. The pond**.—2913. **Troyon. Turkeys**.—2906. **Troyon. The Drinking place.**

— 2890. **Millet. Weed burning**. Millet's peasant woman, lacking all feminine grace, yet wrapped in a sort of poetic melancholy. —2809. **Corot. Cottages**, with his rather chalky green.—✱✱141[a]. **Corot. Souvenir of Italy** *(p. 147)*.—✱2850. **Delacroix. The Carrying off of Rebecca**. Walter Scott, like Shakespeare and Byron, found a place on the shelves of every good "romantic." This is Delacroix at his best; tragic atmosphere and strident colouring.—✱2803. **Corot. The road to Sèvres**. Flooded with delicate light; perfect relation of values.—2860. **Diaz. The Rivals.—Corot. Shepherds' Dance**. —✱2900. **Rousseau. Oaks**. Admirable portrait of trees; there is a world of darkness under these old trees; the light that penetrates is extinguished.—2801. **Corot. The Dell**; painted with two greens and a white sky.—2916. **Troyon. The heights of Suresnes**. His cattle are rather scattered.—2826. **Decamps. The monkey painting**. It is Decamps who is the monkey, imitating Chardin with a rather insistent conscientiousness. —✱✱2810. **Corot. The Road to Sin le Noble** *(p. 147)*.—2841. **Decamps. Bertrand and Raton.**—✱2852. **Delacroix. Medea.** Delacroix also painted some subjects from the Antique. His Medea is a tigress returning to her den, carrying her young. A larger edition of the picture is at Lille.—✱2914. **Troyon. The Fence.** One of his best paintings.—2818. **Daubigny. The Lock.** An enlargement is at Rouen.—2861. **Diaz. In the Forest**. It is certainly the Forest of Fontainebleau with its dry grass.—2877. **Fromentin. Horsemen resting.**—2868. **Dupré. Pasture in Normandy**; fat and full painting —Pictures by **Decamps Troyon, Meissonier**.—2840. **Decamps. Elephant and tiger**, by a drinking place, against a buning sky.—2819. **Daubigny. The Oise**; slow-moving, with its flat boats.—✱2892. **Millet. Hay-binders.** He knews how to seize the fine attitudes of men at work in the fields; a wild hand-to-hand struggle with the trusses; the woman with the rake very graceful.—2831. **Decamps. The Knife-grinder.**—2814. **Daubigny. The Marsh**.—2851. **Delacroix. Hamlet and Horatio**. There is another picture by Delacroix in the Louvre treating the same subject.—✱2838. **Decamps. The Kennel**. All Decamps is in this picture; his admirable technique and trivial subject. —2848. **Delacroix. Lions**. His lions, like Barye's, are really wild beasts and not decorative only.—2878. **Isabey. The church at Delft.** More sparkling than ever.—2845. **Delacroix. Roger and Angélique.** Rarely chosen sharp contrasts of colour against a tragic back ground.—✱2832. **Decamps. Bell-ringers.** One of his most ingenious pictures; really witty, despite the laboured process of execution.—Bust of the Donor, Thomy Thiéry.—2800. **Barye. Lions.** A sculptor's picture, powerful attitudes severely outlined.—Pictures by Diaz, Rousseau, Dupré, Corot.—2893. **Millet. Winnowing.** Another attitude strikingly observed.—2802. **Corot. The Gate of Jerzual at Dinan.** He travelled about a lot and made many sketches which are exactly truthful, and yet always have a touch of poetry.—2895. **Millet. Chopping wood.** It is already winter, and one must get ready for the long evenings at the chimney corner.—2894. **Millet. Washing.** Very busy in the steaming wash-house.—Pictures by **Decamps, Dupré, Rousseau.**

XXXIX. FRENCH SCHOOL OF THE XIXTH CENTURY.

✱956. **H. Vernet. The Barrier of Clichy**, defended in 1814 by General Moncey. By a lively painter who knows soldiers through and through.—Pictures by Decamps, Meissonier.—12[a]. **Bellangé. Review in 1810,** in the Place du Carrousel.—307. **Fromentin. Egyptian women**, on the banks of the Nile. —**Carpeaux. Sketches**.—✱2957. **Meissonier. Solférino.** He has combined portraiture of the Staff with a panorama of the battle ; the execution of the Staff is amazing.—206[b]. **Dehodencq. The Arrest of Charlotte Corday**. Vigour and colour.—832. **Rousseau. Storm effect.** Very finely analysed.—890[a]. **Trutat. Nude woman**, naturalism frank and unsuggestive.—2937. **Daumier. The thieves and the ass ;** violent romanticism.—2969. **Meissonier. The Siege of Paris.** The excessive detail defeats its symbolic intention.—703. **Poterlet. Trissotin and Vadius.**—✱n.n. **Rousseau. The Chesnut Avenue.** In the opaque mass of the blackened foliage one can make out the closely knit drawing of trunks and branches. For Rousseau a tree is a living individual creature, expressing its inner soul through its knotted members. To him Nature is not a mere picture book of pleasant decoration. He is at once a romantic and a naturalist.—14. **Belly. Pilgrims,** on their way to Mecca. To us nowadays this representation of the East appears too colourless.—2982. **Robert Fleury. The Conference at Poissy,** between Catholics and Protestants in 1561. Expressive faces ; a really dramatic picture.—305. **Fromentin. Hawking**. He puts the whole of himself into the Arab horses, nervous and satin-coated.

2873.—J. Dupré.
The Great Oak.

In the group of "Landscape painters of 1830" Dupré had not the original personality of Rousseau. None the less, he is a fine painter of old oak trees. Effect is his first interest; his composition is more deliberate, full of sacrifices of certain parts to the effect as a whole. Thus, in this picture, everything is subordinated to the purpose of bringing out to its full the strength of this great tree bent upon itself. In this sense, a picture of this kind is closer to the old classical landscapes than it is to Rousseau, who was always troubled with Nature's richness and complexity. Dupré is also a very able workman, using his colour and his material so as to produce the most intense effect possible. Rousseau's colour is often heavy and his handling troubled; Dupré's paint is always "fat" and flowing and one can feel the rich preparation underneath, which gives the warmth and brilliancy to his pictures. (Phot. Hachette.)

2820.—Daubigny.—*The Valley of the Oise.*

Signed, dated : 1872.

Among the landscapists of the middle of the XIXth century, Daubigny is the painter of green valleys, of nature in her gentle moods. His fresh colour, and broad easy handling renders perfectly the smiling country round the Oise. He worked in a house-boat the better to see and paint the tall poplars and grey willows hanging between sky and placid water. (Phot. Hachette.)

2810.— Corot. *The Road to Sin le Noble.*

As Corot grew older he noted in nature only the play of light and the relation of the "values;" differing from the Impressionists in that he reduced the opposition of colour, painting everything through a delicate veil of grey. This gives all his work a delicate poetry. The village on the roadside is painted with absolute sincerity, from nature, in his old age; it is the village of Sin le Noble near Douai. There is no place in it for nymph or Virgilian shepherd. And yet how easily this simple, truthful reality slips into poetry and dream! (Phot. Hachette.)

141 A.—Corot.—*Souvenir of Italy.*

THIS souvenir of Castel - Gandolfo calls up the serenity of a summer evening. The dark trees in the foreground make more brilliant and more ethereal by contrast the distant houses in the setting sun light. The shepherd's piping, hardly breaking the stillness, recalls the spirit of nature, as Virgil shows it. Corot speaks through the eye to the heart. Of reality he sees the immaterial, light, atmosphere, distance, and paints the moment, not the portrait of the place. His memories of Italy are sometimes woven into his visions of his favourite Ville-d'Avray.

ENGLISH SCHOOL

ENGLISH painting was late in making its appearance. It was only in the XVIIIth century that the seed sown by the Flemings, especially Van Dyck, brought forth fruit. It was above all a school of portrait painters, delicately harmonious in colour and graceful in line, rendering to perfection the charm and breeding of their aristocratic sitters, with their fresh English complexions. *Reynolds, Raeburn, Romney, Hoppner* are but poorly represented at the Louvre ; of *Hogarth* and *Gainsborough* there is nothing representative ; *Lawrence* alone is well shown. (See Historical Summary, p. 13.)

FIRST ROOM

Left wall: **Romney. Portrait of the artist.**—**Hodges. Portrait.** The real merits of English painting are lacking here.—✱1817. **Raeburn. A pensioner ;** red-faced, solidly painted.—1815. **Mulready. The drinking place.**—1805. **Bonington. The Housekeeper.** Violent loading of paint, as in some of Rembrandt's pictures of his old age ; but the paint is cross-hatched with brush strokes in the English way.—1813. **Lawrence. Lord Whitworth.** Fine, aristocratic distinction.—1816. **Phillips. Lamartine.**

SECOND ROOM

1801. **W. Beechy. Brother and sister.** Very close to Lawrence.—1816. **J. Opie. Woman in white.** The English portrait painters were also influenced by David and imitated his round forms.—**Hoppner. Lady and her son.** Exaggerated opposition of black and white.—1862. **Lawrence. Portrait,** of a lady (drawing).—1817. **Raeburn. Miss Anna Moore.** One would say that he had been trying for Velasquez' transparency.—**Gainsborough. Game and fish.**—1898*bis*. **Russel. Girl with cherries.** The English have always been the painters of children.—n.n. **Raeburn. Mrs. Maconochie and her child.** Opposition of black and white, facile and exaggerated.

At the side of the window: Water-colours by **Bonington** and a **Man's Portrait** of the end of the XVIIIth century.

THIRD ROOM

Etty. Woman bathing. A pleasant nude.—1807. **Constable. The Rainbow.**—1814. **Morland. The Halt.**—✱ **Raeburn. Hay of Spot.** Fine portrait, in the English manner: ruddy face, red coat, white breeches, on a dark background.—**Morland. Interior of a stable.**—**Lawrence. Mary Palmer ;** a vigorous drawing, with clear-cut shadows.—1810. **Constable. The Glebe Farm.** Nothing to be seen in it.—✱✱1803. **Bonington Mazarin and Anne of Austria** (*p. 149*). History seen through the eyes of a romantic, looking for picturesque and interesting anecdote ; painted in the Tiepolo spirit, with good Flemish colour.—1806. **Constable. Cottage.**—**Reynolds. Woman's portrait.**—1812. **Gainsborough. Landscape.**—1804. **Bonington. Versailles.** Delightful impression of the terrace in sunlight against a heavy sky.—**Constable. The Mill.** A nice storm sky.—✱1813[a]. **Lawrence. J.J. Angerstein** and his wife. (*p. 149*)—1805. **Bonington. Venice.** Rapid in execution and dry in quality like a water-colour.—1809. **Constable. Hampstead Heath.** English rain!—1818[b]. **Reynolds. Master Hare.** The colour is of a delightful quality, perfectly expressive of the fresh blond childish complexion.—1811. **Gainsborough. Landscape.** ✱✱1802. **Bonington. Francis I and the Duchesse d'Etampes** (*p. 149*) (*see above*. Mazarin and Anne of Austria).—**Bonington. The Coast of Normandy.** A delightful landscape with nothing in it but light.—**Hoppner. The Countess of Oxford.** Her eyes sparkle and her lips burn against the pale complexion.—1819. **Wilson. Landscape.**—**Turner. View of the Pont Neuf.** By an imitator.—1818. **Romney. Stanley.** Sound, solid painting,—1808. **Constable. Weymouth.** Very fine ; a stormy sky and a tawny beach.—**Lawrence. Man's Portrait.** Good "quality" of paint.—**Turner. Sea-piece.**

Between the windows: **Ramsay. Queen Charlotte.** The true English style was not yet created ; it is nearer to Nattier than Reynolds.

Lawrence. — *Portrait of J.-J. Angerstein and his wife.*

THE *husband in a red coat and black breeches; Mrs. Angerstein in white with a red sash, a scarf across her knees. The man is stout and the lady brilliantly fair. The full-blooded look of the one and the clear complexion of the other are effects dear to the English school since Reynolds. The brilliancy and the strong contsrast of light and dark let us recognize it at once as English work; another characteristic is the breadth and freedom of the brushwork which often falls into coarseness. The painter draws, with one stroke, a limb, a fold of the skirt, or the shin bone under the silk stocking. And further, every English painter likes putting his sitters against a dark landscape to throw a little of its sentiment over the figures* (Cl. Hachette.)

Bonington. — *Two Pictures.*

WHAT *a lively painter he is! A bit of Rubens, a little of Titian, a dash of Lawrence, all leading up to Delacroix, nay even to Devéria and Isabey.* (Cl. Hachette.)

Bonington.—Mazarin and Anne of Austria.

Bonington.—Francis I^st and the Duchesse d'Étampes.

FRENCH SCHOOL OF THE XIXth CENTURY

AFTER the rooms devoted to the English school, come four rooms of work by French painters of the XIXth century. (See Hist. Summary, 22 and 23.)

FOURTH ROOM

Water colours and drawings of the romantic period ; Millet, Chassériau, Delacroix, Ingres, a pastel by Manet, a body-colour by Lautrec, a painting by Berthe Morizot.

FIFTH ROOM

Daubigny. Harvest. - 283. **Flandrin. A study.**—416. **Ingres. The Virgin with the Host.** It is Raphael's "Virgin of the Grand Duke," as seen again by Ingres.—892. **Valenciennes. "Historial Landscape ;"** such was landscape between Claude and Corot.—Chassériau. A Caid visiting an Arab Camp ; the painter was under the influence of Delacroix. —274ª. **Dubufe. Portrait.**—828. **Rousseau. The Edge of the Forest** ; how admirably he renders the lichens, the mosses and the dried leaves.—197. **Levy. Portrait.**—✱409. **Heim. Distribution of prizes at the Salon of 1824.** in the Salon Carré. The whole artistic and official world in miniature, wittily painted.—363. **Gleyre. Lost Illusions.** The poet sees the years of his youth fading into the distance.—✱344. **Géricault. The Kiln at Montmartre** ; solid realism and sober romanticism.—619. **Mauzaisse. Portrait** of his mother by a pupil of David.—**Géricault. A horse.**—838. **A Scheffer. The death of Géricault,** killed by falling from a horse.—349. **Géricault. A race,** painted in England.—**Gericault. Portrait.**—350. **Géricault. Bulldog.**—**Bureau. Moonlight.**—✱285ª. **Daubigny. Spring.** An orchard, green and in flower. Easy and charming painting.—623. **Michallon. Landscape.**.—345. **Géricault. A horse** ; a little masterpiece.—333. **Dutilleux. The Child with the Butterfly.**—**Corot. His niece.**—Two landscapes by **Bidault** ; a very pale Italy.—**Dubufe. Portrait.**—360. **Granet. The Coliseum,** by a good painter of dark architecture.—186. **Dauzats. The Church of St. John des Rois,** at Toledo. —83. **Brascassat. Landscape and animals.**

SIXTH ROOM

Corot. The Cathedral of Sens ; blond and airy painting.—**Chassériau. Venus rising from the sea** ; a charming work which combines the qualities of Delacroix and Ingres.—2944. **Gigoux. A General** ; robust painting by a romantic realist, of Géricault's breed.—772. **H. Regnault. Comtesse de Bark,** a fluttering painting, dainty Orientalism.—**Chassériau. Arab Chiefs quarrelling** ; painted during his period of his admiration for Delacroix. - 615. **Marilhat, The Mosque of Calif Hakem,** at Cairo ; of a fine style, but these early Orientalists saw everything dark.—**Ingres. A bather.** What a delightful little thing ! This neck and back are in another of his pictures in the Louvre. —✱**Millet. Harvesters resting.** This little sketch is magnificent in the largeness of its style. Millet and Daumier are the finest draughtsmen of expressive attitude.—428. **Ingres. Venus Anadyomene ;** his favourite theme, the interplay of beautiful curves.—933ª. **Winterhalter.** The painter of the fashions of the Second Empire.—**Géricault. The Race ;** he likes firm contours that express effort.—342. **Géricault. Wounded Cuirassier** ; fine tones, red, black and white.—**Courbet. The Brook ;** one recognizes in it his usual habits, his sharp green, his blacks and his palette knifing.—847. **Sigalon. The young Courtisan.** This painter is austere to the point of sadness, yet tries to paint a Paris Bordone.—355. **Géricault. Stable.**—340. **Géricault. Chasseur Officer,** on horseback ; a charming lively sketch for the large picture. —356. **Géricault. Justice pursuing Crime ;** a sketch from the big picture by Prudhon. The painter of struggle and effort copying the painter of dreams.—352. **Gericault. Race-horses :** he is seeking for attitudes that express galloping.—**Chassériau. Macbeth and the witches** ; he shows his personality despite his obsession for Delacroix.—**Géricault.** Two sketches ; one of them for the Raft of the Medusa, nervous and ardent.—✱**Corot. A Woman in Blue :** one of his most charming figure paintings.—366. **Fromentin. An Arab camp.** it is a favourite theme ; the fine horse with the silky coat.—**Delacroix. Corner of his studio ;** it shows that Delacroix could have been a painter of interiors or still-life. —✱**Corot. La Trinité des Monts.** One of the most perfect successes of this painter of

atmosphere and light.—146. **Courbet. Roe-deer in a wood**; fresh and even pretty.—**Delacroix. Mornay's apartment**; who would have supposed that Delacroix could show more spirit in his touch than Teniers ? None of his large paintings keep this freshness of execution.—418. **Ingres. La Source**; an airy sketch like a body-colour water colour.

SEVENTH ROOM

✱147ª. **Courbet. The Wave**; painted with his usual vigour; he sees roughly and plasters it on like rocks; he expresses with great power the brute force of this mass of water and thus this picture by a pure realist resembles the romantic vision of a Victor Hugo.—355. **Géricault. Portrait of an artist.** Perhaps the painter himself.—141. **Corot. Mortefontaine.** Effect of morning mist.—**Chassériau. Portrait.**—✱424. **Ingres. The Sistine Chapel.** This small picture, so elegant, so truthful and so rich in colour, is a very unusual thing in Ingres' work.—418. **Ingres. Cherubini.** This cracked figure of glory, who is bestowing immortality on others, is not likely to last so long herself.—212ª. **Delacroix. Hamlet and Horatio.** The painter was very fond of throwing off in these little paintings the impressions that he got from reading romantic authors; violet tones and twisted forms.—**Ary Scheffer. Paolo and Francesca**; the inspiration may be full of fire, but the execution is desperately cold. —✱141 *bis*. **Corot. Castelgandolfo.** One can hear the notes of the flute in the luminous silence of the evening.—**Hébert. The Plague.** Delicate and distinguished.—**Ary Scheffer. St. Augustin and St. Monica**; abstract painting by one who portrayed the soul.—**Géricault. Carabinier.** Robust painting which expresses well the accoutrements. —217. **Delaroche. The young martyr.** How ingeniously it is arranged! And the halo reflected in the water!—**Amaury Duval. Portrait**; a fatal paleness, a sphinx-like look; the elegant romanticism of Octave Feuillet.

EIGHTH ROOM

After a room devoted to small water-colours by the **Van Blarenberghe**, full of Dutch minuteness, the precision of architect's drawing and the truthfull exactness of historical or geographical documents, here we are in the room of the French pastellists of the XVIIIth century.

NINTH ROOM

Pastel came into fashion in France at the beginning of the XVIIIth century, when the Venetian paintress, Rosalba Carriera came to Paris. This process, so rapid and light, was perfectly fitted for rendering the charm and liveliness of the faces of the people of the day. **Perronneau**, and especially **La Tour**, dominate the room. **Chardin** is represented by three masterpieces.

To the left : **Perronneau, the engraver Cars**, smiling at us, — **a little girl**, very delicate in colouring. Perronneau has a delicacy of colour unknown to La Tour, but he has not the penetration into character.—**La Tour.** The sculptor Le Moyne, with his shrewd face,—D'Alembert,—Mme de Pompadour,—Marshal Saxe,—good old Chardin,—the Dauphin and the Dauphine,—Orry, Chancellor of the Exchequer, dressed in black, wearing the insignia of the Order of the Holy Spirit,—Louis XV and the Queen: when he painted grand people, La Tour tries too hard and loses his snap.—**Rosalba Carriera**, whose grace is rather insipid.—**Ducreux**, lively but a little too much of a grimace.—**Chardin**.—his own portrait in goggles;—his wife, delightfully rich colour, great delicacy of effect achieved by very robust means;—himself again, with a shade to protect his eyes His pastel is as "fat" as his painting. The tones are laid frankly side by side and not broken into each other.—**La Tour**, by himself ; the pastel has dusted off leaving nothing but a phantom, brilliantly intelligent.—Further pastels, often very pretty.

CHAUCHARD COLLECTION

THIS collection as a whole is perhaps not as interesting as the Thomy-Thiéry collection; but it contains famous work by Millet, Meissonier.

Follow the gallery round to the left: 43. **Diaz. The Forest of Fontainebleau.** The fundamental subject of the painters of 1830.—51. **Diaz. Nymph and Love.**—114. **Rousseau. The Pool**; rare colour, admirable composition; there is immense sense of space in this little canvas.—63. **Fromentin. Fantasia.** Bright groups of horses, and a great open sky.—43. **Diaz. The Road.**—49. **Diaz. The Well.**—**Diaz. Jean de Paris**, Autumn gold against the sad sky.—117. **Troyon. The Bull.**—59. **Dupré. Setting Sun.**—53. **Diaz. The Caress of Love.**—24. **Corot. Dance of shepherdesses.**—36. **Decamps. The Orange-Seller.**—112. **Rousseau. Road in the Forest**, the dark sky relieves the colour.—40. **Delacroix. Puma.**—38. **Decamps. Christ before Pilate.** He rarely painted anything so dramatic. He makes us think, as he himself is thinking, of Rembrandt and Dürer.—113. **Rousseau. The Cart.** Compact green. Extreme variety in his effects.—68. **Isabey. Leaving church**; a Liliputian Rubens.—11. **Corot. Morning.** Silver mist.—71. **Charles Jacque. The little Shepherdess.**—28. **Daubigny. The Seine at Bezons**, rather dry.—**Troyon. Going to market.**—66. **Isabey. The Queen's luncheon.**—69. **The Royal Marriage**, charming illustration for a fairy story.—★3. **Corot. The Cart.** There is mist in all his colour, even when he is painting bright sunlight. 167. **Rousseau. The Forest of Isle d'Adam.** The painter rivals in minuteness the actual undergrowth of the forest itself.—58. **Dupré. The Road to the farm**, ardent and fat.—15. **Corot. Under the willow trees.**—123. **Troyon. Dogs.**—14. **Corot. The shepherd** by the pond.—61. **Dupré. The Pool.**—132. **Troyon. The white cow**, well sculptured by light in space.—2. **Corot. The Fisherman.**—29. Daubigny. The Turkey-Girl.—39. **Delacroix. Tiger Hunt.** Fine contortions and strident colour.—21. **Corot. The Marsh** by the Square Tower.—32. **Daubigny. The Valley of the Arques.**—56. **Dupré. The Oak Pool**, painted with rich quality, but a little thick and heavy.—16. **Corot. The Ford**; a fine motive already treated by Claude.—118. **Troyon. Cows drinking at a pool.**—55. **Diaz. Sorcery.**—**Troyon. Pasture.**

Go into the little rooms, beginning with the end one: 5. **Corot. The willow trees.** Every painter has his favourite tree; Corot, willows, Rousseau, oaks; Daubigny, poplars.—37. **Decamps. The Courtyard**, stones and walls.—127. **Troyon. The white cow.**—8. **Corot. Nymphs dancing.**—74. 93. **Meissonier. Dragoon, The Reader.**—9. **Corot. Goatherd** in the Iles Borromées; Corot loved putting a flute-player into his pictures of twilight.—20. **Corot. The Glade.**—77. 98. **Meissonier. The man in white reading. Dragoon.**—26. **Corot. Souvenir of the Landes.**—99. **Millet. Winnowing.** Powerful and rude. In the Thomy-Thierry Collection there is a reduction of it.—126. **Troyon. The brown cow.**—111. **Rousseau. The Pool** with the oak tree.—70 **Ch. Jacque. Sheep at pasture.**—103. **Millet. The Woman at the Well**, pastel, the courtyard of the house at Grévile in which Millet was born.—110. **Rousseau. The Footbridge.**—35. **Decamps. A Turkish merchant**; his laboured method renders very excellently this oriental somnolence.—25. **Corot. Gathering wood.**—★★104. **Millet. Shepherdess** *(p. 152).*—★100. **Millet. The little shepherdess.**—10. 19. **Corot. The Road. Souvenir of Ville d'Avray.**—★101. **Millet. Knitting**, admirable in tone; a fine blue.—★7. **Corot. Love disarmed.** *Between the windows:* 65. **Isabey. The Duke of Alba.**

On the panel opposite, among the Diaz, Troyon, Corot and Meissonier, ★★103. **Millet. The Spinner** *(p. 154).*—★105. **Millet. The sheepfold**; admirable night effect. *In the next room*: Two very fine pictures of the forest by **Diaz.**—★★102. **Millet. The Angelus** *(p. 153).*—**Corot. The Pond at Ville d'Avray.** One of his favourite themes. *The next room is mostly devoted to Meissonier.* In the midst of landscapes by Diaz, Dupré, Corot, Rousseau, are placed small pictures by Meissonier, sketches, and lastly.★★87. **Meissonier. 1814** *(p. 154).* *In the last room*: 62. **Fromentin.**—64. **Henner. The Reader.**—67. **Isabey. Imprisonment**; what frenzied excitement!—Pictures by Ziem, Meissonier, Ch. Jacque.—30 **Daubigny. Washerwomen**, at sunset. Diaz, Troyon and—27. **Corot. The Mill of St. Nicholas-lès-Arras.** One of his last works.

102.—J.-F. Millet. *The Angelus.*

1858-1859.

MILLET'S *most popular picture, though not the best painted. Yet if the colour has not the rare qualities of some of his work the composition is extremely affecting. Towards the close of the day's work, across the silent spaces of the fields, steals the sound of the distant bell. The two humble labourers straighten their aching backs, join their hands, and repeat the simple prayer they learnt as children. A thrill of religious emotion, born partly of the beauty of the hour, fills their thoughts and take their minds, in a brief respite, from the daily, nay hourly, preoccupation of grinding toil. In this contact of the highest human sentiment and the humblest of human creatures, lies the poetry of this masterpiece.* (Phot. Hachette.)

104.—J.-F. Millet.—*The Shepherdess.*

Salon of 1864.

MILLET, *who clothed his peasants in a certain melancholy charm, denied them, as a rule, all beauty. Here, however, without making her in any way conscious of her attractions, he has made his little shepherdess very charming. His figures belong absolutely to their setting; they never get outside their surroundings to observe or reflect upon them. They are but the conscious centres of the countryside, of the great organism of which they make part. The flock, too, springs from the soil! Millet's men and beasts have a simplicity that belongs to eternal nature. And he has infused this every-day pastoral with a beauty of lighting that gives the essence of the familiar poetry of declining daylight.* (Phot. Hachette.)

87.—Meissonier.—*1814.*

Painted in 1865.

PRECISE *to the point of hardness, he has reconstructed through sheer intelligence some of the great events of history. In "1814" the Emperor still possessed of the will and the genius to conquer, his eyes fixed, his features hard drawn, his face as if carved in yellow marble, trails behind him a leaden-footed army, and a staff exhausted, indignant, hopeless, somnolent. In "1807," now at New York, this same army is seen flinging itself upon the enemy under the imperial eye.* (Phot. Hachette.)

103.—J.-F. Millet.—*Spinning.*

About 1867.

AN *Auvergnat peasant whom he must have seen when on a visit to Vichy. The picture is very characteristic: a certain roundness of the forms and a slight lack of crispness show it to be done from memory. The paint is thick, and a little muddy. Yet a more delicate surface and a daintier touch would have introduced an elegance out of keeping with his subject. The heavy handling and woolly texture agree perfectly with the slow movements of his peasants, their expressionless faces and their coarse clothing.*

SCHLICHTING COLLECTION

A collection recently given to the Louvre ; works of the Italian Renaissance, Flemish, Dutch, and XVIIth century French Schools.

French school, Gentleman of the time of François II.—**Cima da Conegliano. Virgin and Child.** His fine fresh lighting makes up for his rather shaky drawing.—**Sebastian del Piombo. Catherina Colonna**, with the wheel of her patron saint. At the end of his life, he painted a few portraits in this style under the influence of the later Florentines like Bronzino, but no doubt they are not entirely by his own hand.—**Botticelli. Virgin and Child.**—**Mabuse** (attr. to). **Charles V**, when young.—**Engelbrechts. The martyrdom of St. John.** In the disconnected style, which is so very unpleasant, of the last of the Dutchmen, before the influence of Romanism.—**Da Vinci** (school of). **Virgin and Child.** A lot of details stolen from Leonardo da Vinci, put together anyhow.—**French school. Portrait**, of the XVIth century.—**G. Bellini. Trissino**, the Poet. There is a replica at the Museum of Vicenza.—**Titian. Vincenzo Capello.** In his stormy manner, his last.—**Giovanni Bellini. The Virgin with the Donor**, feeble.—**Tiepolo. Apollo and Daphne**; he has often more go.—**Veronese. Portrait** of a blond woman dressed in blue.—****Sodoma. Love and Chastity** ; or is it not rather Charity? It may be compared with the Frescoes of Monte-Oliveto ; the grotesques on the frame recall another Sienese, Balthazar Peruzzi *(p. 157)*.—**Ghirlandaio. Portrait**; it is his regular vermilion.—**Tiepolo. Allegory**; light ; a livelier and lighter Veronese.—**Tintoret** (attr. to). **A lady at her toilet**; very attractive painting.—**Maës** (attr. to). **Bathing**, Dutch picture of a modern naturalism, attribution difficult.—**Van Dyck. Portrait.**—****Rubens. Ixion.** Embraces a sham Juno, while the real one slips away laughing. Ruben's mythology is all here in these full forms of pearly flesh *(p. 157)*.—**Van Dyck. The painter and his master Rubens** in the same frame, by whom?—**Th. de Keyser. Portrait** of a good young man by an honest painter.—**Fragonard. A dream of love.**—**Challes. Love.**—**Boucher. The Odalisque**; this figure is always coming off the end of his brush.—**Prudhon. Zephyr.** Delicious sketch of a figure that dances light as a flame, pale, and full of grace as a marble by Praxiteles.—**Boucher. Mme de Pompadour**, fine sketch.—**Challes. Bacchus.**—**Flemish school** of the XVIIth century.—**Portrait.** The frigid painting of Rubens in his youth applied to a Spanish type.—**Leyster. Gay Company.** Hals on a small scale.—**Murillo. The Virgin** between St. Dominic and St. Catherine.—**Van der Helst. The Reepmaker family.** Signed : dated 1669. Dutch sobriety on a large scale is often rather heavy.—**Grebber. Tatooing.** Curious painting and not very pleasant.— **Rubens. Woman's profile.** Is not she to be seen in one of his pictures of the Garden of Love (in the Prado) and in a drawing in the Louvre?—**Goltzius** (attr. to). **Jupiter and Antiope**; by a Romanizer.—**Fr. Hals. A Painter**, with a tulip. Signed, dated 1640. His dash is easily recognizable; but he has bungled the foreshortening of the arm.—**Murillo. St. John.**—**Boucher. Mme de Pompadour** ; a mediocre pastel.—**Fragonard. Child's head.**—**Fragonard. The Nest**, lively painting.—**Nattier. Woman's figure.**—**F. Bol. The painter and his wife.** This pupil of Rembrandt recalls his master only in the heaviness of the gestures.—**Verspronck. Portrait** : fine painting.—**Villaviciencio. Eating mussels**; a Murillo subject.—**Greuze. Innocence**, led by love and followed by repentance. Half-way between Fragonard and David.—**Lepicié. A child.**—**Danloux** (attr. to). **A girl.**—**Greuze. Gabriel** the architect.—**Natier. The Duc of Chaulnes** as Hercules, fat and made up like Omphale.—**Lawrence. Water-colour.**—**Drouais. Princesse de Condé.**—**Girodet. Endymion.** Sketch for the big picture in the Salle Henri II.—*Near the door* : **Jean Matsys. Judith**, by a painter who through sheer naïveté sometimes manages to reconcile the ambitious Italian grand style with the dry conscientious application of a Fleming.

ARCONATI-VISCONTI COLLECTION

AMONG the multiple objects of the Renaissance and the French and Italian Middle Ages, the collection possesses a certain number of fine Renaissance pictures.

Mainardi. A young man, here is the fine red of which his brother-in-law, Ghirlandaio, was so fond. Compare the portrait of the old man and child in the Gallery of Seven Metres.—**Mainardi. Young woman**; this same profile of this little fair girl with her round eyes is at Berlin.—**Barthelemy Zeitblom. The Annunciation**, between St. Ann and St. Anthony. Atmosphere of peace and goodwill. This Suabian master is very close to the Flemings.—****Ambrogio de Predis. Bianca Maria Sforza**, second wife of Maximilian I, niece of Ludovic, the Moor; by a pupil of Leonardo da Vinci. Already Leonardo's delicacy of modelling, but this profile has an edge sharp as a razor *(p. 157)*.—**School of Verona. The triumph of Venus**; she appears in glory to her disciples, Achilles, Tristan, Lancelot, Samson, Paris, and Troilus. Theme of courtly poetry Northern influence.—**Botticini. Virgin adoring the Child**, a round panel, by a master who makes us think of Filippo Lippi, Botticelli and Verrochio.—**Florentine school. Virgin adoring the Child**. Executed under the same influences as the previous picture; derived from Filippo Lippi.—**Sienese school. St. Nicholas of Bari**, being charitable to the father of three girls.—**Florentine school**. A XVth century **Anunciation** in grotesque surroundings.—**French school. Charles IX**. Apparently by the same hand that painted the portrait of Elizabeth of Austria, his wife (XVIth century room).—**The Adoration of the Magi**, miniature of the XVIth century, with the golder cross-hatching of Fouquet's school.—**La Tour. Nicole Ricard**; the pastel was held by a very careful hand.—**Bathsheba** is modestly taking a footbath. But very soon, in the art the Renaissance, Bathsheba, like Diana, strips for a proper bath.—**French school. Louis de Saint-Gelais**.—**Lagneau-Acarie**, member of the council of the Seize de la Ligue. These drawings of the beginning of the XVIIth century have great intensity of life, although the artist's only quality is complete submission to the model before him.—**French school. Nicolas de Neufville**, head of the style of Henry III.—**Jacobus Claessens. The woman with the pink.** Signed. A Dutch master already under Italian influence, like the "Master of the demi-figures." Already we see the Dutch habit ot putting in the coat of arms.—**Spanish school. A lady in prayer**. The costume is Spanish, but the manner reminds one of the Clouet.—**Luini. Virgin and Child** with an angel. Observe what a lot this pupil of da Vinci owes to the picture of the "Virgin of the Rocks."

ISAAC DE CAMONDO COLLECTION

AN admirable selection of pictures, representative of the impressionist school, from Delacroix and Manet, down to Monet and Cézanne. Degas is not an impressionist of light effects, but he is an Impressionist in line.

FIRST SALLE

138. **Degas. Washerwomen**. The woman yawning is so well observed that we yawn in sympathy.—184. **Monet. Rouen Cathedral**, mauve and blue.—**Delacroix. Horses**, fighting with the fury and the contorsions of hippogryphs.—154. **Cézanne. A blue vase** with flowers, rare choice of colour and rough execution.—157. **Corot. The studio**; such charm and such simplicity; his art lies above all in the exact relation of the values.—177. **Manet. The port of Boulogne**. This moonlight is of an audacity and an exactness which is very striking. The colour, silver and black pearl, is laid on by an impatient hand.—169. **Delacroix. Crossing a ford in Morocco**, with his favourite harmonies of blue and gold, rose and green.—176. **Manet. Peonies**. Sharply seen and painted.—159. **Degas. The woman with the pot**; combines frankness of vision with the conscientious execution of a primitive.—******187. **Monet. Rouen cathedral**, azure

Ant. Bazzi, called Sodoma.
Love and Chastity.

An obscure allegory: the woman on the right appears to be Charity. Attributed to Sodoma on account of affinities of style with the frescoes executed by him in his youth at Monte Oliveto, near Siena. One recognizes his soft, weak forms and the indolence of the attitudes.

5.—Ambrogio de Predis.—*Bianca Maria Sforza, second wife of Emperor Maximilian I.*

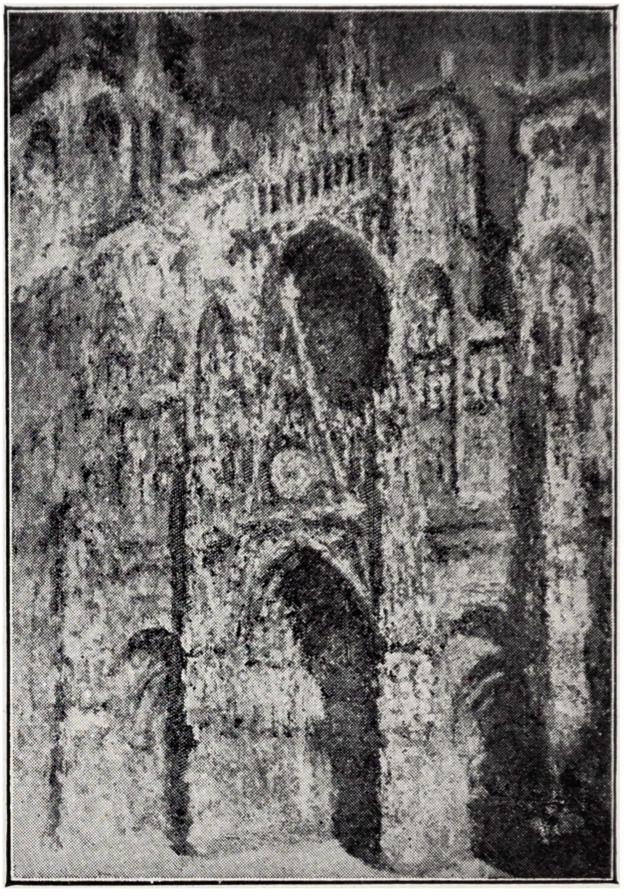
This niece of Ludovic the Moor was married to the Emperor in 1493. The present portrait was painted possibly at the time of the betrothal; in the background orange leaves.

P.-P. Rubens.
Ixion deceived by Juno.

Ixion is embracing a cloud made in the shape of the goddess, who slips away laughing, behind the drapery held up by Cunning, with the fox-skin. Jupiter, in meditation, waits to punish him for his presumption. Effects dear to Rubens: a man's body, muscular and full-blooded, contrasted with the pale and pearly tints of a woman's. Painted in his first manner, between 1615 and 1620.

173.—Ed. Manet.
The Fife.

THE interplay of frankly opposed patches is substituted for "modelling" in the classical sense. The black jacket, red breeches and white straps played into his hands.



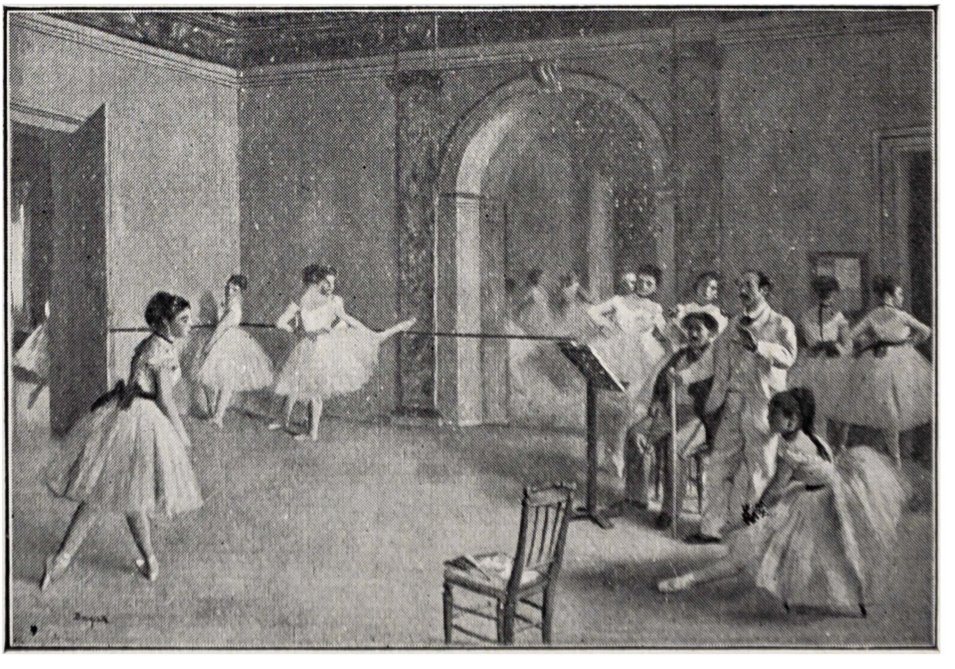
187.—Claude Monet.
Rouen Cathedral.

TO Monet everything is merely a surface to receive and reflect light. It is painting's extreme effort to equal light by transposing its gradations into terms of colour.

160.—Edgar Degas.—*The Opera Dancing School in the rue Le Peletier.*

1872.

SUBJECT, attitudes, placing of the scene upon the canvas, all are original. Draughtsman of gesture and movement, he has the accent and the acuteness of vision of a primitive; yet the last thing one could call him is naïf. Malice is rather the whetstone upon which his "sincerity" of observation is sharpened.



and pale gold *(p. 158)*.—163. **Degas. The dancing class.** The observation is acute and the drawing incisive. This Apollo who is leading this choir of the Muses exhales the dust of the wings of the theatre. - 179. **Monet. A cart.** Snow effect, previous to his method of painting with broken colour.—✱✱173. **Manet. The Fife.** One of his best pictures. This blue-black and low toned lake are of rare effect, mordant and, as it were, aggressive *(p. 158)*.—164. **Degas. Absinthe.** This is not a picture inculcating temperance, but the portrait of his friend Desboutins, the engraver; the landscape of table tops is something new.—194. **Pissaro. Hoar frost.**—175. **Manet. White peonies,** in his sharp manner. —204. **Sisley. Snow at Veneux-Nadon.**—152. **Cézanne. Dahlias.** He materializes light.—205. **Sisley. Spring.**—188. **Monet. Giverny.**—192. **Monet. The Houses of Parliament,** London. In London he has found the struggle between the sun and the fog, dear to Turner.—308. **Van Gogh. Fritillaries**; there is a sort of intoxication both in the vision and the handling; he is the "romantic" of Impressionnism.—206. **Sisley. Moret.** The most charming of the Impressionists.—199. **Sisley. Corner of a village.** How close he is to Corot!—183. **Monet. The Seine at Port-Villier.**—181. **Monet. Argenteuil**; painted in his youth; he is still close to Boudin.—180. **Monet. Regatta at Argenteuil**; fine lyrical improvisation; but the colour is going.—172. **Manet. Lola de Valence.** Intense blacks and delicate rose. He must have been looking at Goya.—**Sisley. Flood at Port-Marly**; Corot again. —**Jongkind** and his Holland.

SECOND SALLE

Degas. At the Races; the placing of the scene on the canvas is very unexpected; the frame cuts across gaps and figures.—On a screen; pastels by **Degas**; a **Toulouse Lautrec,** harsh and cut up ; watercolours by **Jongkind,** black and fresh; a **Corot,** girl at her toilet; two pictures of water-lilies by **Monet,** rather discordant; and an important still-life by **Cézanne,** red apples against white linen, heavy handed painting which has created a new school of imitators.—*On the next screen* : Two delightful paintings of races by **Degas**; gentlemen riders and amusing silhouettes of thoroughbreds with legs like wading birds.—**Degas. The Chiropodist.** This little picture is a "tour de force" in its unusual point of view, and the exactness of observation through which it makes attractive a scene which has nothing picturesque in it in the ordinary sense of the word.

THIRD SALLE

153. **Cézanne. The card-players.** One may notice in it one of Cézane's characteristics, noticeable also in El Greco, which is to treat colour for itself as colour, and not as the expression of light and local tint.—186. **Monet. Rouen cathedral,** azure and rose. —201. **Sisley. Flood.**—Women in their bath and dancers by **Degas.**—151. **Cézanne. La Maison du Pendu.** One of his few landscape which have completely come off. He uses the Impressionist palette but solidifies the light.—280-281. **Manet. Studies of women**; pastels; faces treated like flowers.—✱✱160. **Degas. The dancing class.** This picture is a little marvel *(p. 158)*—**Monet. Sisley.**—195. **Puvis de Chavannes. Girls** by the sea.—217. **Degas. The dancers** with the bouquet. This draughtsman of gesture was interested on this occasion chiefly in the fireworks of the spots of light and colour.—105. **Monet. Rouen Cathedral ;** above, the blue dies out and underneath, the mouldings of the porch are gilded by the sunset.

SCULPTURE

SCULPTURE is the most universal of all the arts, since it is the simplest. It does not require like painting an elaborate preparation of materials ; it needs only a bit of stone or wood and a tool to cut them with ; some earth worked with the hand is enough ; the potter is already a sculptor. The simplicity of the process ensures it a life as long as that of the material of which it is made. Thus its history coincides almost with the history of civilization ; fragments of baked clay, or blocks of sculptured stone are humanity's most ancient records. Sculpture has hardly more than one subject, the human figure. In most cases the application of sculpture is religious, even in modern times, for although the art has become much emancipated there remains some trace of its original purpose. The same art of statuary, which formerly gave flesh and blood to the gods, now promises immortality to human beings; giving now to men life eternal, after having humanised the gods. In the Louvre we may follow the evolution of many schools of sculpture, and even see them at their birth, as for instance Greek sculpture of the VIth century B.C., and French sculpture of the XIIIth century A.D. In each case the stages of growth are the same; starting with rigidity, they lose their stiffness, getting nearer to life until they delight to express instantaneous attitudes. The ancient earliest schools of Egypt probably began in the same manner, but Egypt stopped half way in this process of development and remained set in forms of architectonic symmetry; whereas the arts of Greece, of the Middle Ages and of modern times, the art of Europe in short, not only followed the human body in all its attitudes of repose or violence, but even went beyond them.

Sculpture is even less than painting an art of Museums. It is meant for out of doors or as a decoration to buildings. Consequently all that we see in Museums is seen out of its intended place. Indeed the richest collections are only a number of fragments housed under one roof, never really homogeneous as a collection however carefully and well arranged.

Egypt is represented in the Louvre without any serious gaps ; and Ancient Asia, Chaldæa, can be seen better here than in any other museum. Of Greek sculpture there is a mass of original work with a few outstanding masterpieces. To fill the gaps one must visit the Salle du Manège, where may be seen reproductions of the most famous pieces of Greek sculptures.

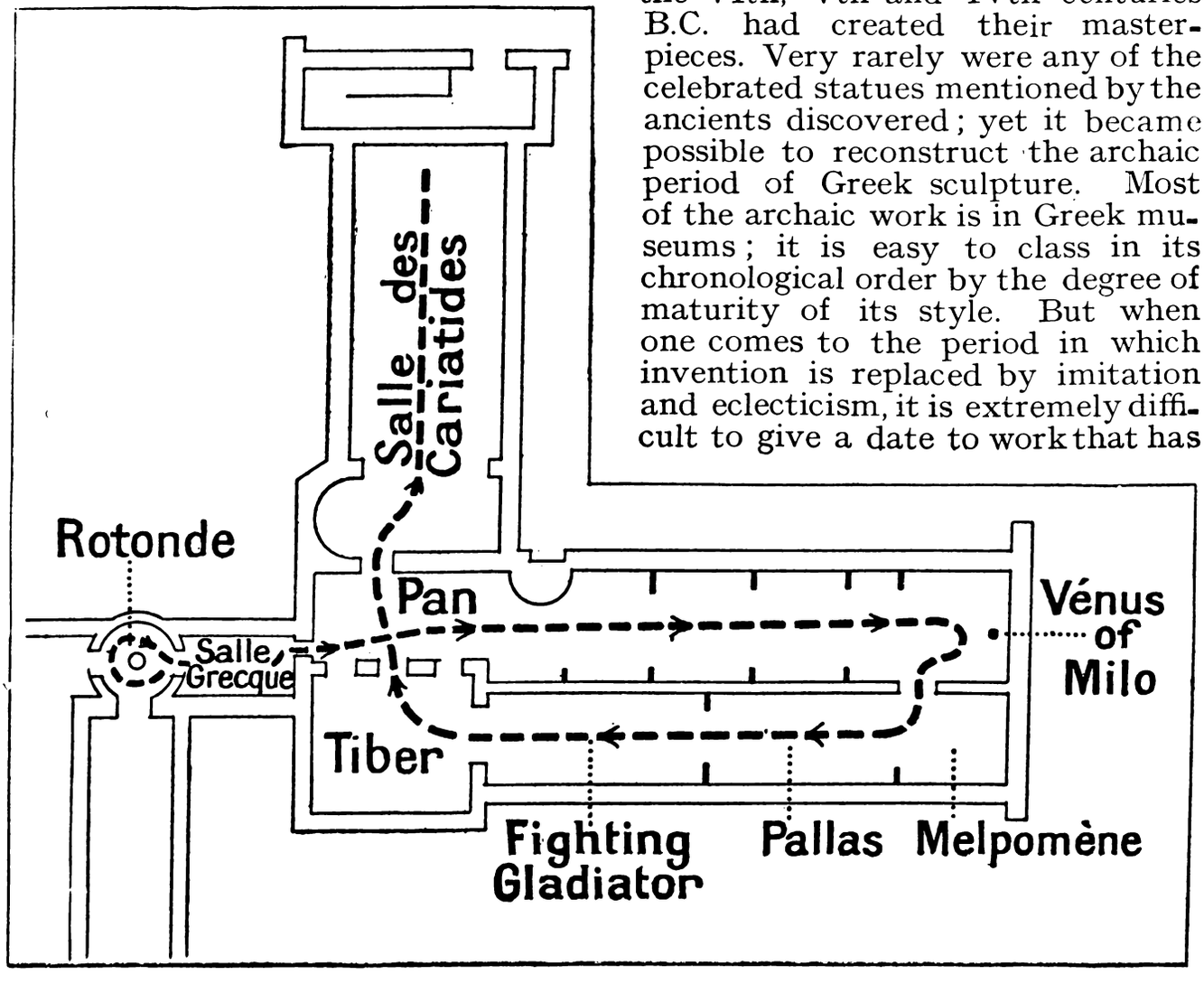
Similarly for the sculpture of the Middle Ages, only a very incomplete idea of its range and power can be got in the Louvre. Yet even if one cannot visit the originals scattered all over France, gaps may be filled by merely going to the Comparative Museum of Sculpture at the Trocadéro, where casts of many especially fine pieces are on view.

Finally, as to recent sculpture, we must not be content with the Louvre, rich as it is, but should remember that many statues are still in their original positions in the parks, many tombs in their places, and effigies of great men in the public squares.

ANTIQUE SCULPTURE

GREEK AND ROMAN

GREEK sculpture made its appearance in the VIth century B.C.. After three centuries rich in invention, though always as abundantly productive, its powers of invention diminished considerably. It lasted as long as the pagan world itself ; Christianity destroying it at the same time as it destroyed Paganism. Thereafter such statues as were not destroyed remained undisturbed in the ground until the time of the Renaissance. From then onwards they were eagerly disinterred, especially at Rome, where the treasures of Greek art had been assembled. Most of the antiques in the Louvre come from this source. They were restored and completed by French sculptors that they might be placed in the royal parks. Finally, in the XIXth century, exploration parties went to Greece to look for the origin of Greek statuary at the sites of the temples for which the artists of the VIth, Vth and IVth centuries B.C. had created their masterpieces. Very rarely were any of the celebrated statues mentioned by the ancients discovered; yet it became possible to reconstruct the archaic period of Greek sculpture. Most of the archaic work is in Greek museums ; it is easy to class in its chronological order by the degree of maturity of its style. But when one comes to the period in which invention is replaced by imitation and eclecticism, it is extremely difficult to give a date to work that has



no pedigree; and to this category belong most of the antique statues in the Louvre and other Museums. Archæology reconstructs the history of ancient art from the writings of the ancients themselves. And then into this history, based upon ancient writings and not upon the works themselves, it tries to fit into their places the works which we have in our museums. The result must often be very inaccurate, but we have up to the present discovered no other method.

Before visiting the galleries it is worth while, I think, to make a short survey of this history. It will help us to find our way through the maze of work so unequal in merit, so uncertain in date, and often injured by indiscreet restoration.

1. **Origins, and archaïc period.**—The origins are religious. The first statues are idols or votive images. The ancient figures of the gods were made of wood; and were called Xoana; and when stone took the place of wood the recollection of the original beam and plank persisted in the marble image. The female figures and the nude Apollos of the VIth century show the effort on the part of the artist to overcome the rigidity of the dead material the better to express the life within. During the first half of the VIth century B.C. the sculptors attained to a style still harsh and sharp-edged, yet full of force or grace. The female statues of the ancient Parthenon have a tenderness and spiritual intensity which will be found again in the figures of the XIIth century on the cathedral of Chartres.

2. **Olympia and the Parthenon: Pheidias.**—In the second half of the Vth century there took place in all the schools the transformation in style which marks the transition from the "primitive" to the "modern." It consists in the management of the design as a whole and the attempt to make the form less stiff and harsh; the edges of the modelling are less abrupt and the figures less frozen. **Paeonios** at Olympia, and **Pheidias** in the Parthenon, appear at this moment. Pheidias created types of divinity which lasted as long as Pagan antiquity: his Athene standing, and in armour, and his sitting Zeus, with nude torso. **Polycletus** was celebrated for his Doryphorus, a robust figure of an athlete with square muscles.

3. **IVth Century. Praxiteles Scopas. Lysippus.** — The evolution of statuary moves in the direction of an increasingly frank naturalism. The figures of Praxiteles are so closely copied from the model that they seem to give the very softness and warmth of the flesh. He is the creator of the type of youth, carelessly leaning at ease, with supple figure and dreamy look. He was the first to model the female nude, and he created certain types very dear to antique art; Apollo, Hermes, Aphrodite. **Scopas** was reckoned the artist of passion and of movement; **Lysippus**, working in bronze rather than marble, refined upon the athletic type of Polycletus; his canon of proportion too was more elegant. His Hercules at rest was much admired and was without doubt the prototype of innumerable Hercules in our Museums. And further he was the official portraitist to Alexander, so that we may be sure that he is the originator of all the portraits of the great Macedonian. Naturalism at the end of the VIth century had made such strides that the portrait bust had become quite familiar. Thus Greek art, which, had its beginnings in the making of figures entirely out of the imagination, reached by slow degrees a faithful copy of the human figure.

4. **Hellenistic and Alexandrian Period.** — The period of invention is ended; and sculpture begins producing innumerable copies and imitations of the types created by the sculptors of the Vth and IVth centuries. In the groups produced by the Greco-Asiatic School of Pergamos, Rhodes, and Tralles the work shows over-emphasis, a tendency to the gigantesque and a liking for violent form and pathetic expression. The art of portraiture is also developing.

5. **Greco-Roman Statuary.**—The Romans in conquering Greece, adopted the types created by Greek sculptors for the representation of their Roman gods. They amassed at Rome everything that they could carry off from the Greek sanctuaries: and the Greek sculptors worked for their conquerors. Yet Roman costume introduced certain modifications into the types of Greek sculpture, and the taste of the ancient Etruscans for portraiture affecting the Romans the production of busts became extremely active. Official busts of Emperors were repeated by hundreds; many of them have survived, so that no heads are better known to us than those of these men of the first centuries of our era. The last manifestations of Pagan sculpture were the decorations of sarcophagi with bas-relief; this custom survived Paganism and the earliest works of Christian art are also bas-reliefs on sarcophagi.

The Louvre possesses in the **Salle du Manège** a collection of casts after the most famous antique statues in other Museums. It is worth entering this gallery the better to grasp the principal types of Greek statuary to which the original works in the collection of the Louvre are affiliated.

To visit the collection in chronological order, begin with:

THE SALLE GRECQUE (XII)

This room contains all the Greek sculpture possessed by the Louvre which belongs to VIth and Vth centuries up to the time of Pheidias. In the centre; the **Hera of Samos**, a figure of the VIth century in which one can still feel the cylindrical form of the pillar out of which the sculptor tried to make a living body. Very painstaking in the chiselling of the drapery; ignorance of internal construction; the block is not penetrated with life.

Around; three **Apollos**, archaic, of an athletic type often reproduced in the VIth century; a type very close to the Egyptian statues. The thorax and the legs are already strongly constructed; but the abdomen and the hips are very insufficiently studied by the sculptor.—*See also in the gallery of antique bronzes*, the **Apollo called "of Piombino,"** so clear cut and full of life.—Near the Hera, *in front of the window*, an **archaic statuette** in the form of a Xoanon; one can see in this marble the persistence of the forms that belong to wood-carving.—In a small glass case, an archaic **head of Apollo** with traces of colour; precious work in the curls of the hair and the beard.—In a neighbouring **Apollo,** in stone, covered with red (second quarter of Vth century), the modelling is already supple and soft, though the edges of the planes have still a certain archaic harshness; *facing*, the **head of a woman,** which presents the same characteristics; it is the moment when the "primitive" style is losing its tightness. This style corresponds to the description of the work of the sculptor Kalamis by the ancient writers.—*On the eastern wall*: **three bas-reliefs** from the island of Thasos; on each side, in a niche, **Apollo and Hermes**, accompanied by four Nymphs and Charities. Vivacity of attitude, despite a certain dryness in the contour (first half of Vth century).—**The adoration of the flower**

a funeral bas-relief of two girls, graceful and ingenuous; Ionian work of the first half of the Vth century.

In the embrasures of the window, **Funeral Steles**, the Living visiting the Dead; quiet conversation pieces, of which one will find the equivalent in painting on the sides of the tombs.—*A glass case* with **small sculptures**.—*On the west wall*, ✱✱ fragment of the **frieze of the Parthenon** (second half of the Vth century); bas-relief executed under the direction of Pheidias. This frieze represented the procession of the Panathenaic festival, Athenian girls carrying to the goddess a veil that they have embroidered. The fragment in the Louvre shows us a group of girls led by priests. Observe the quiet rhythm of their walk. The sculptor is absolute master of the forms of life, but the movement is made to obey a noble and graceful cadence. On each side two small heads detached from the ame frieze *(See p. 167)*.—*Above*, two **Metopes from the Temple at Olympia** : Hercules taming the bull of Crete, and Hercules presenting to Athene one of the birds from Lake Stymphalus ; sculptures a few years anterior to those of the Parthenon; a robustness and simplicity still a little stiff, which is characteristic of the Dorian style. Modelling by large masses, without preciosity of detail ; suppleness and liveliness of the Ionian style.

On the North wall : A **Metope of the Parthenon**, a Centaur carrying off a young Lapith woman, high relief from Pheidias' studio. In these Metopes we have movement and violence enclosed in the rigid geometrical form of the entablature.—An **Athene** that reproduces the type of the goddess created by Pheidias. *In the window*, an idol in the form of a **Xoanon**.—A colossal **torso of a Hero**; perhaps Alexander or the River Inopos at Delos; a magnificent work of the IVth century.

ROTONDE DE MARS

Before going to the Venus of Milo, come back to the Rotonde de Mars (XIII).

In the middle, ✱✱ the **Borghese Mars**, formerly called Achilles *(see p. 168)*.—Base of the **Borghese Tripod**, or Altar of the Twelve Gods, of which the bas-reliefs are of a style that copied the archaic.—Several other figures exhibited here, are of this style, imitating the archaic, which was very much in fashion in the second century of our era. An Attic bas-relief, **Hermes, Eurydice and Orpheus**, of the IVth century, admirable in style. The calm nobility of attitude does not destroy the pathos of the event.—Greek **Apollo** transformed by the Romans into **Bonus Eventus**.—The Greek gods underwent many transformations in ancient Rome, and again during the Renaissance.

Cross the Salle Grecque again and follow the dark passage, at the end of which one sees the form of the Venus of Milo standing out white.

One enters the corridor of Pan, then the Salle du Sarcophage de Médée (the sarcophagus is no longer there) ; *to the right*, a little figure of **Euripides**; between two **Venus**, of the type of the Venus of the Capitol, one enters the Salle de **l'Hermaphrodite de Velletri**, which is *to the left*, as is also a young **Satyr** of Praxiteles' type, while *to the right* is a colossal **Minerva** called "the Medici torso," true to the type fixed by Pheidias. *In the passage*, two **Venus rising from the sea**, of the type of the Medici Venus, then in the **Salle du Sarcophage d'Adonis** (the sarcophagus is not there) : Two heads of **Silenus**, sometimes called Socrates; his contemporaries had noticed the resemblance. *To the left*, a young **Bacchus** and **a Hercules**, or at least an athlete crowned with vine leaves; *to the right*, a **Divinity on a prow** and **a Hercules** at rest, of the type of the Farnese Hercules. One goes into *the next room*, past four **Venus**, of which one at least, might have been copied from Praxiteles. In the **Salle de Psyche**, *to the left*, an **Athlete** holding a bottle of oil, a **Psyche**, over-restored; two fine negroes in marble; *to the right*, a **Nemesis** (?) of which the head is fine; and a dancing **Satyr**. *At the entrance to the room at the end*, the **Venus of Falerone**, which foretells the type of the Venus of Milo. *Finally :*

SALLE DE LA VÉNUS DE MILO

In the centre, ✱✱ the **Venus of Milo**, and in a glass case fragments found at the same time as the statue, but which do not appear to belong to it as their execution is less refined (see page 169).

SALLE MELPOMÈNE

✱✱ **Melpomene** *(see p. 168)* is a colossal statue that comes from Rome; a statue for a theatre, perhaps for the theatre at Pompei; made to beseen from afar and out of doors; the artist has imbued it with the geometrica simplicity of architecture. — *Infront* **a Mosaic** executed in 1810 by Belloni after Gérard; allegories in honour of Napoleon.

SALLE DE PALLAS DE VELLETRI

The central row contains works of primary interest.

A Genius at rest (?).—**Bust of Alexander**, it is probably the type fixed by Lysippus the official portraitist of the great Macedonian.—✱✱ The **Venus of Arles** *(see p. 168)* and a replica of it, very inferior.—Bust of **Homer**, very fine.—✱✱ **Apollo Sauroctonos** *(see p. 168)*. —*To the right*, **Cupid** stringing the bow of Hercules, several repetitions of this same motive. This subject was treated by Lysippus. — **Pallas of Velletri**; reproduction in marble of an original in bronze, which goes back to the school of Pheidias; found near Rome, at Velletri, in 1797.— **Polymnia**, in great part modern. In the group of the Muses, the Greek sculptors always reserve for her this attitude of reverie and absorption.—*On the side of the windows:* Altars, busts, statuettes, of which there is a very amusing one *in the last window;* the **Rustic Butcher.**

SALLE DU HÉROS COMBATTANT

Atalanta, so-called on account of her movement; perhaps a Diana hunting.—**Venus Genetrix**, or the "Frejus Venus," discovered in the XVIIth century; effective transparent drapery; the type goes back perhaps to Alcamines, pupil of Praxiteles.—A fine bust of **young Hercules**, or Theseus.—the **Fighting or Borghese gladiator.**—**Faun**, called "of Vienna," it still has some traces of red in the hair; how well he laughs; the little horns and the pointed ears recall the animal parentage.—✱✱ **Diana hooking her cloak**, called "Diana of Gabii" *(see p. 170)*.

On the right hand wall: **Minerva** bringing Peace.—**Marsyas** tied up, ready to be flayed alive by Apollo; a fine anatomical study which produces a painful impression.—*A glass case* with **fragments of a Venus** of the type of Praxiteles, and a little Hercules of the type of Lysippus. *On the window side*, a wounded **Amazon.**—A **Centaur** overcome by a one of Bacchus, cupids or the Borghese Centaur.—**Mercury**, called Richelieu's Mercury, as it belonged to the Cardinal.—*In the passage* : an **Antinoüs** as Aristœus.

SALLE DU TIBRE

Silenus and Bacchus called "the Faun with the Child;" a famous and charming work, undoubtedly of the school of Lysippus; the child is full of movement, and is carried so lightly by the strong hands; they smile at each other; the attitude of the man is so natural and the modelling is very fine work.—*On either side*, a **crouching Venus**, or coming out of her bath; a frequent motive, very likely created by Praxiteles.—**Diana with a stag** *(see p. 170)*.—**The Tiber**, colossal statue; near the river god, Romulus and Remus and the she-wolf; a group which must have been a pendant to the group of the Nile which is at Rome. These river divinities stretched out in such fine attitudes, date from the Roman Empire; they re-appeared in Art from the time of the Renaissance for the decoration of parks.—On either side, two little **flute-playing Fauns**, indolent and supple, a repetition of a theme of Praxiteles.—*In the embrasure of the first window*, a fragment of a **torso**, such fine work that one thinks at times it must be from the hand of Praxiteles himself, the precious remains of the "**Periboetos**," so much vaunted by the ancients.—*Behind the Tiber*, **four colossal Satyrs**, forming Atlases who carry a frieze.

Pass through the Corridor de Pan, into the.

SALLE DES CARIATIDES

To the right, **monumental chimneypiece** in the Renaissance style by Percier and Fontaine.—A colossal **Hercules and Telephus**, his son, as well as the doe that has fed the child.—*In front of the window*, the **Borghese Hermaphrodite**, revised and added to by Bernini.—The **Versailles Jupiter**, a colossal torso, fitted to a modern base. It is surely rather a Neptune.—*On each side*, two portrait statues, called, the one **Demosthenes**, the other **Posidonius**, the second is especially fine; the head intelligent, the attitude very natural and the cloak draped with grace and simplicity. In the Demosthenes the head seems certainly to be that of the Attic orator, it has been put upon a body that does not belong. —Two **alabaster vases** are so placed that sound is transmitted from one to the other. —**Mercury**, or a hero fastening his sandale; a great body, elegant, supple, alert, of the athletic type brought into fashion by Lysippus.—A **Bacchus**.—The celebrated **Borghese Vase** which has on it a very lively procession of Bacchanals; a very learned work of the Alexandrian period.—**Bacchus**, called Richelieu's Bacchus, a soft, fat figure derived from Praxiteles.—**Discobolus** at rest; a frequent theme in athletic statuary. Myron's was famous among the ancients; this one is perhaps an imitation of it.—**The Caryatides**—attributed to Jean Goujon, that carry the tribune are very graceful and charming despite their colossal size.—One will find Jean Goujon again in the bas-relief figures which decorate the wing of the Louvre built by Pierre Lescot.—*Before leaving the gallery, walk round it: To the right*,—a crouching **Venus**; **Venus with the Shell**, repeated by Coyzevox in a statue for Versailles; a **Minerva**, rather hard and dry, of Pheidias' type; the **Child with the goose**, a lively and amusing statue, Alexandrine in inspiration; another **crouching Venus** and *on the other side* a **young Hercules** with beardless face and monstrous muscles.

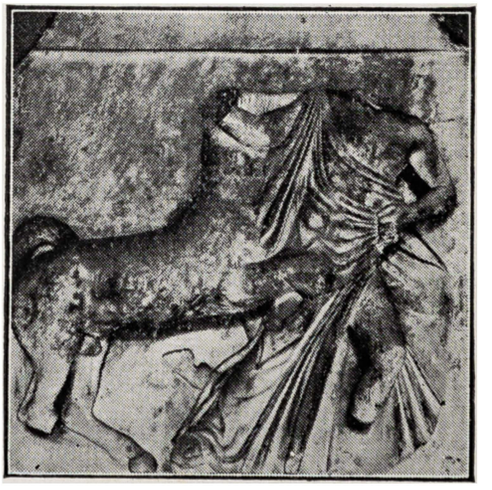
The Hera of Samos. The Apollo of Piombino.

THE *Louvre allows one to trace the development of Greek sculpture; the study of the archaic statues and of the casts of the salle du Manège and the escalier Daru shows how the hardest stone was gradually compelled to express the suppleness and movement of life. This struggle with dead matter is at the beginnings of all schools of sculpture. In the archaic sculpture here we see the process at work.* (Cl. Hachette.)

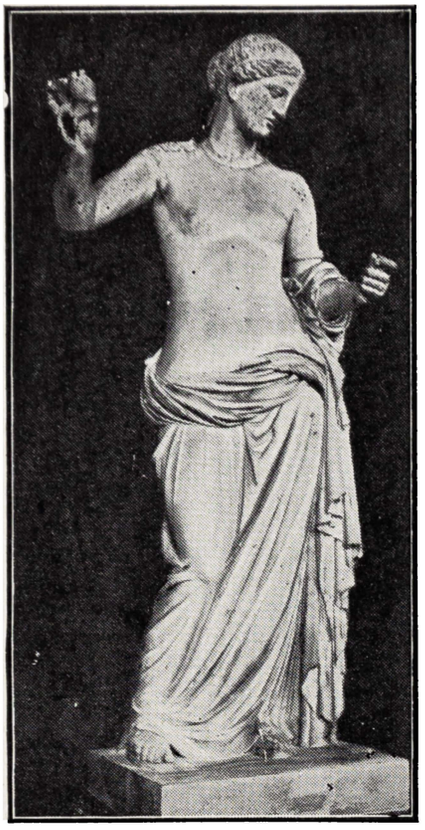
Metope of Olympia.

Frieze of the Parthenon.

THE *Louvre possesses only slight fragments of the decoration of the Parthenon. This portion of the frieze, with girls and servingmen from the Panathenaic procession, shows how rhythmic is its design. From time to time a figure is turned to break the monotony of the repetition of similar attitudes.*



Metope of the Parthenon.



The Venus, of Arles.

No doubt after Praxiteles. The head is of great beauty. The Statue was restored by the Sculptor Girardon directly after its discovery. He even retouched parts that were undamaged such as the breast which he thought over full. (Cl. Hachette.)

Apollo Sauroctonos, or the Lizard-Killer.

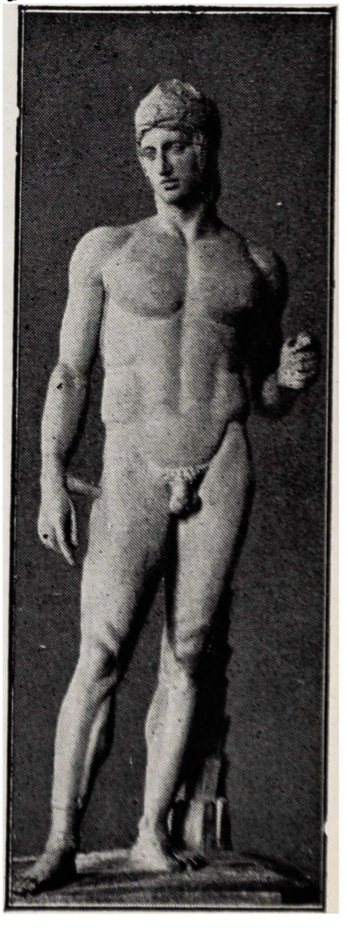
Is this inoffensive creature a small scale representative of the terrible python ? A fine young body in an indolent, supple pose. We can recognize in it Praxiteles' charm and his favourite attitude of a figure standing on one leg and supported on its elbow, making an easy sweeping curve. (Cl. Hachette.)

Melpomène.

A colossal figure, carved for the open air.

Athene of Velletri.

Fine Roman reproduction of an original of the type of Phidias.



Borghese Mars.

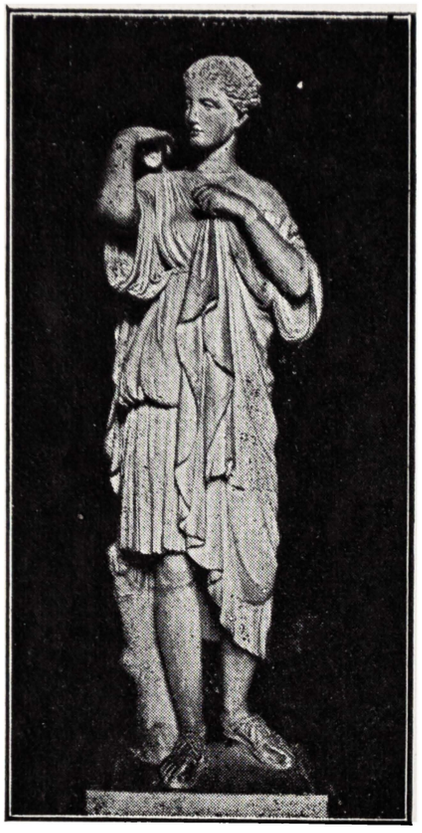
Has the square muscles of Polycletus.

The Venus of Milo.

THE most famous of the antiques in the Louvre and one of the most beautiful which has come down to us. Discovered in 1820 in the Island of Melos. How the arms were placed has exercised the minds of all archaeologists. Among the many antique marbles which are only sorry studio copies, the Venus of Milo shows up as an original by a master hand, for it has the surface quality of life and suggests the very warmth of the flesh. She is strong and serene. Should she be classed with the Venuses of Praxiteles? She seems more frankly realistic and less precious in style. (Cl. Hachette.)

The Victory of Samothrace.

A masterpiece of certain date, for it is a votive statue erected in the Island of Samothrace by Demetrius Poliorcetes in memory of a naval battle about 305 B.C. Although mutilated, this figure is the mos amazing expression of movement. The vigorous forward thrust of the body, the clinging drapery, bellying and flapping in the wind, is one of the greatest achievements in sculpture. By what miracle are we persuaded that this great mass is truly on the wing ? Irresistible in her transparent drapery, she cleaves the sea-air as the prow of the ship shears the blue wave in two long streaks of flashing foam. (Cl. Hachette).

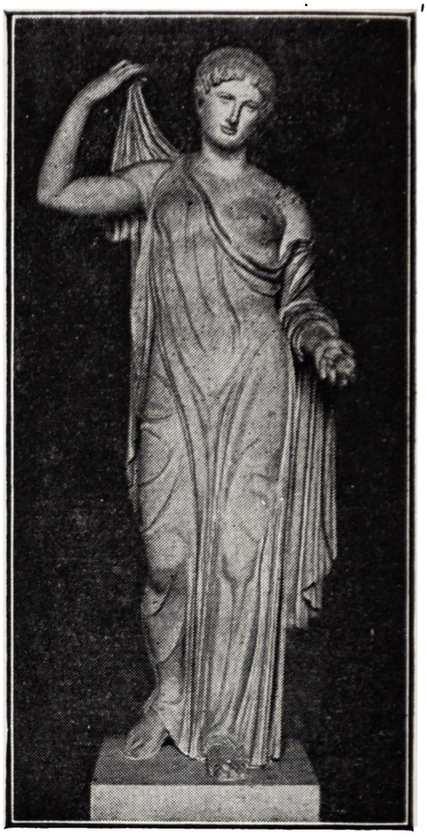


Diana, of Gabii.

A *charming figure, young and graceful. The beautiful head is like Praxiteles. She is fastening her cloak; her short tunic shows her "belles jambes" built for coursing through the undergrowth. Is the motif perhaps reminiscent of an ancient rite, when they dressed the xoanon in a real dress given as a feast-day votive offering?* (Cl. Hachette.)

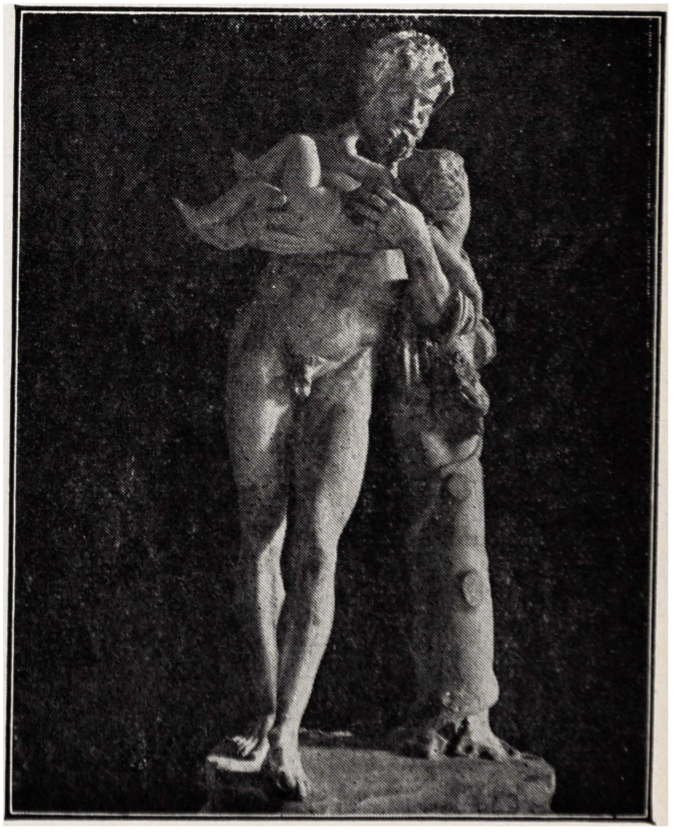
Venus Genitrix, or the Frejus Venus.

WHEN *restored, an apple was put in her hand, the apple of Paris, the shepherd. She is called Genitrix after a medal on which she appears. Excellent copy of a Vth century original. The drapery is so supple that its very transparency is suggested.* (Cl. Hachette.)



Diana, the huntress.

ADMIRABLE *in grace and movement. Huntress, with her "belles jambes," she is true sister to the Apollo Belvedere.* (Cl. Hachette.)

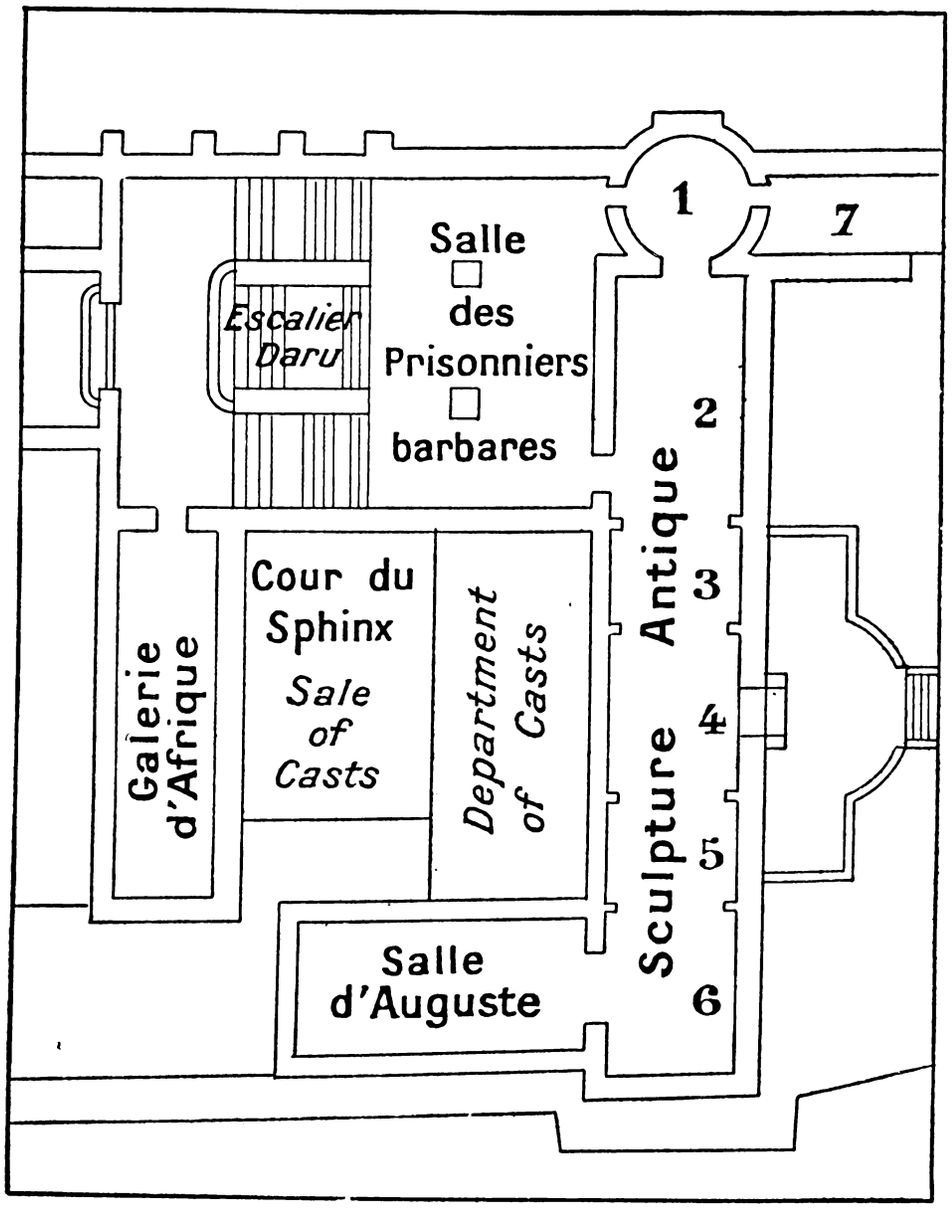


Silenus and Bacchus.

PERHAPS *after Lysippus, of the end of the IVth century. The relationship of the two faces is very clever; the legs are chiselled with extreme care.* (Cl. Hachette.)

ROMAN SCULPTURE

ROMAN Sculpture is largely a continuation of Greek sculpture, executed by Greeks who worked at Rome. Moreover the victorious Romans collected numbers of statues spoiled from the Greek provinces. The Latin gods were assimilated to the Greek deities, the types created by Phidias and Praxiteles being accepted by the Roman religion. Still the positive element in the Roman character and the new conditions imposed upon art in so vast an Empire added fresh characteristics to Greek sculpture. The likeness, the portrait-bust, which the idealistic Greek had shunned so long, became the key-note of Roman art. The Etruscans had already introduced it as a memorial for the dead : and official busts of the Caesars were distributed throughout the Empire. And finally the bas-reliefs carved upon the monuments are entirely realistic to the point of preserving for us an exact picture of Roman Life. Indeed this power in Roman Art of reviving the past is one of its greatest attractions. The historical interest is greater than the artistic quality.



To see it in its chronological order, we should begin by visiting the **Salle d'Auguste.**

SALLE D'AUGUSTE (Caesar Augustus)

HERE we have the history of the Empire, or at least of the imperial family, laid before our eyes. The busts, even the most mediocre, are invariably of very marked characterisation, which gain an added intensity of expression and sense of life from our knowledge of their histories.

At the end of the gallery : ✱✱ **Augustus**, as a Roman orator; delicate modelling of the face and nobly designed drapery. In its Roman majesty this figure becomes symbolic (*p. 176*).

On each side : **Children**, wearing the "bulla," or sign of childhood.

To the right : **Tiberius**, in a toga, magnificent, fat and wreathed.—**Livia** as Ceres. It was usual at Rome to combine portraiture with divine attributes; an artistic habit which originates in the worship of the dead as divinities.—✱✱ Bust of **Agrippa**, very fine (*p. 176*).—✱✱ **Roman Orator**, a portrait statue, a heroic nude, formerly called Germanicus; admirable, signed by **Cleomenes** (*p. 176*).—**Antonia**, fine head.—**Nero**, typical; the face of an actor and fat; his eyes turn up and his hooked nose overhangs a sneering mouth.—**Messalina and Brittanicus**, identification uncertain.—**Claudius** in a breastplate.—**Otho**, as Mars.

In the centre, **Mæcenas**, a colossal bust.—A bust supposed to be ✱✱ **Antiochus III**, King of Syria, with whom Hannibal took refuge; a fine head with an anxious expression (*p. 176*).—**Vitellius**, fleshy.—**Vespasian**, like a skin-flint old peasant.

In the passage : **Roman Women**, in wigs, ugly with an ugliness that is almost always full of character.

SALLE DES ANTONINS

To the right : **Antoninus Pius.**—Two **Trajans** in armour, covered with symbols of his victories over the barbarians. — **Hadrian**, another portrait head on an idealized heroic body.—✱✱ Heads of **Lucius Verus**, very characteristic in the treatment of the hair and beard (*p. 177*).

In the centre : A colossal bust of **Antinous**, as Osiris,—Hadrian's favourite, who drowned himself in the Nile and was deified. The artists made him into an Apollo, indolent and tender.—**Marcus Aurelius**, a colossal statue of heroic type, a seated **Trajan**, as lawgiver.

SALLE DE SÉVÈRE (Septimius Severus)

To the left : More **Lucius Verus**, curled; *to the right :* **Faustina**, his mother, a figure graceful and languorous.—Busts of **Commodus** as a child.—*In the centre :* Two Romans as **Mars and Venus**, another example of the portrait assimilated to the Greek type.—✱✱ **Head of Antinous**, a charming dreamy face with long eyelashes looking down (*p. 177*).—Busts of ✱ **Septimius Severus** and ✱✱ **Caracalla**, terrifying in their expressions of sullen cruelty. How dreadfully truthful these artists dared to be! (*See p. 177*).

SALLE DE LA PAIX

In the centre : **Julia Mammea**, mother of Alexander Severus, as Ceres; a portrait head grafted on to a finely draped body.— **Busts** of unequal interest.—The **Granite Columns** come from the Cathedral of Aix-la-Chapelle, whither Charlemagne carried them from the palace of Theodoric at Ravenna.

SALLE DES SAISONS

In the middle : ✱ Statue of **Julian the Apostate**, the Emperor, who was proclaimed Emperor at Lutetia (the old name of Paris in 360 B.C.). The work is decadent in period. In certain busts, those of **Constantine, Eugenius, Honorius**, one can see the Greco-Roman modelling becoming harder and losing all its suppleness. It is already the forerunner of the Byzantine style.—Two reliefs, representing **Mithras**, god of the Sun, sacrificing the bull. The worship of Mithras, introduced from Persia, held sway throughout the kingdom up to the time of Chritianity.

SALLE DE MÉCÈNE (Maecenas)

In the centre is a reconstruction of a **Roman Altar**, built about 35 B.C. in front of the temple of Neptune. The **bas-relief** *nearest the windows* is the only original in the room and represents a **Susvetaurile**, or sacrifice of a pig, a sheep and a bull.—*In the window embrasures* are fragments of **bas-reliefs** representing sacrifices, triumphs, etc. Being of official origin they all show the stamp of the Roman Republic.

On leaving, cross the Rotunda, and turn to the left.

SALLE DES PRISONNIERS BARBARES

A **Minerva**, as a Roman divinity (restored, the head and arms being modern). — Figures of **Barbarian Prisoners**. — *In the Centre:* a large **Roman Mosaic**, found at Vienne (Isère), representing rural scenes.

SALLE DES ANTIQUES DU NORD D'AFRIQUE (North African Antiquities)

THE principal exhibits are inscriptions, Roman lamps, some sculpture and mosaïcs, the latter perhaps the most interesting things in the gallery. Note particularly **Slaves preparing a banquet** (Carthage), and the **Triumphs of Neptune and Amphitrite** (Constantine).

On either side of the Pavillon Denon run the **Gallerie Mollien**, and the **Galerie Denon** which lead to the two staircases. In these galleries are **Bronzes** after the antique, mostly of the XVIth and XVIIth centuries ; and **sarcophagi**, some of great interest.

At the head of the Escalier Daru : ✱✱**The Victory of Samothrace** *(p. 169)*, and round and about the staircase casts from works discovered at **Delphi** by the French School of Athens. Note especially the **Auriga**, or charioteer, winner of a race, and the reconstruction of the **Votive Temple of Cnidus.**

GALERIE DENON

Leaving the "Escalier Daru" behind you, the **Sarcophagi** on the right represent the following subjects : **Diana and Endymion**, a favourite theme.—**Death of Meleäger**, has life and movement.—**Daedalus and Pasiphäe**, note the singular approximation of the sculpture to painting.—**Phaedra and Hippolytus**, obviously from theatrical scenes.—**Amazons fighting**, fine figures.—**Apollo and Marsyas.** The Marsyas is also to be seen in the "Salle du héros combattant."—**Prometheus,** poor in execution, but curious as illustrating the history of religious beliefs.—**Tritons, Nereids and Cupids;** the ancients returned again and again to this theme.

Returning on the opposite side: **Tritons, Sarcophagus, Strigil-users.—Dionysus and Ariadne.** Another favourite theme of the ancients.—**The Muses**; in characteristic attitudes.—**Achilles among the daughters of Lycomedes**; rather pompous and theatrical in style.—**Garlands** enriched with episodes. —**Endymion and Silene**; heads unfinished.—**Cupids** with garlands.

GALERIE MOLLIEN

To the right: **Centaurs, Sailors and Nereids**, a favourite subject in Alexandrian decorative art.—**Medea.—Achilles and Penthesilea.—Bacchus,** with the genii of the four seasons.—**The fall of Paëthon.—The Murder of Clytemnestra**; no doubt a reproduction of a theatrical scene.—**Jason and Medea.**

To the left on returning: The **Death of Adonis** a favorite Alexandrian subject.—**Children, with figures representing the Seasons.**—**A Lion Hunt** : contains a curious portrait.—**Phœdra and Hippolytus** : another theatrical scene.—**Bacchus and Ariadne** : in their chariot.—**Diana and Endymion** and **Bacchus and Ariadne.** The frequency of these subjects is extraordinary.

In the centre: Three large **Byzantine Mosaïcs** from Kabr-Hiram (Phœnicia); on the walls four fragments of the same mosaïcs with animals.

Lastly at the end of the Salle Assyrienne: Several rooms. **Salles des Antiquités Asiatiques**, containing important fragments of Greek Sculpture.

SALLE PHÉNICIENNE ET CYPRIOTE (IV)
(Phoenicia and Cyprus)

ANTIQUITIES from Cyprus and Syria. — **Vase** from Anathus (Cyprus) ; a **Monolith** 12ft. 4 ins. in diameter. — Several **statues** from Cyprus.

SALLE DE MILET (Miletus, XXXVI)

ANTIQUITIES from Miletus, Heraclea and Latmus (Asia Minor) ; fragments from the temple of **Apollo at Didymus**; notably two colossal **bases of columns** from this temple. — Mutilated **Statues** from the theatre. — *On the walls:* **friezes from the temple of Assus in Mysia,** a specimen of archaic Ionian sculpture (VIth century B.C.).

SALLE DE MAGNÉSIE

FRAGMENTS from the temple of **Artemis at Leucophrys** of a late period. The fragments of the frieze measure nearly 234 ft. The complete frieze was over 660 ft. long. The subject is the Combat of the Greeks and Amazons. — **A Vase from Pergamus** ornamented with a frieze of horsemen.

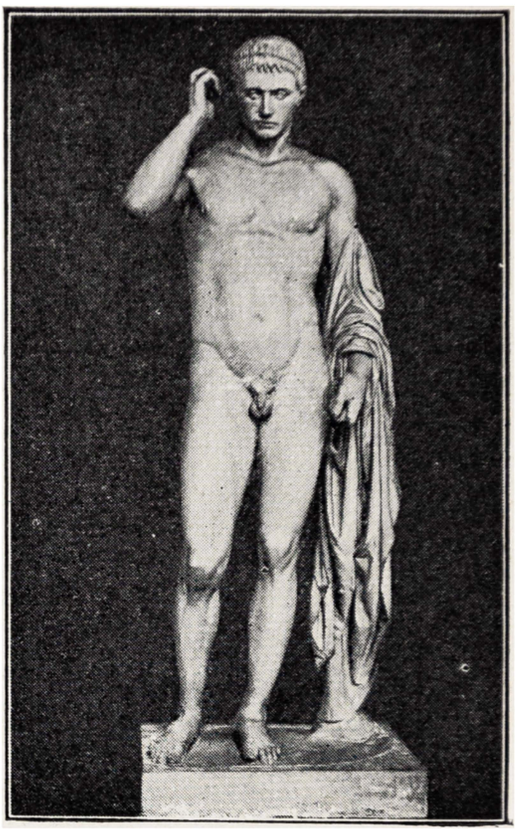
At the end on the right is a small room, containing **Iberian antiquities,** found in Spain, chiefly at Osuna. But the most valuable piece in this series, the **Bust of a Woman** found at **Elché** in Spain, is shown in the "*Salle de l'Apadana de Suse.*"

Augustus.

ROMAN *majesty. The prince is portrayed as law-giver, chief of the Senate.*

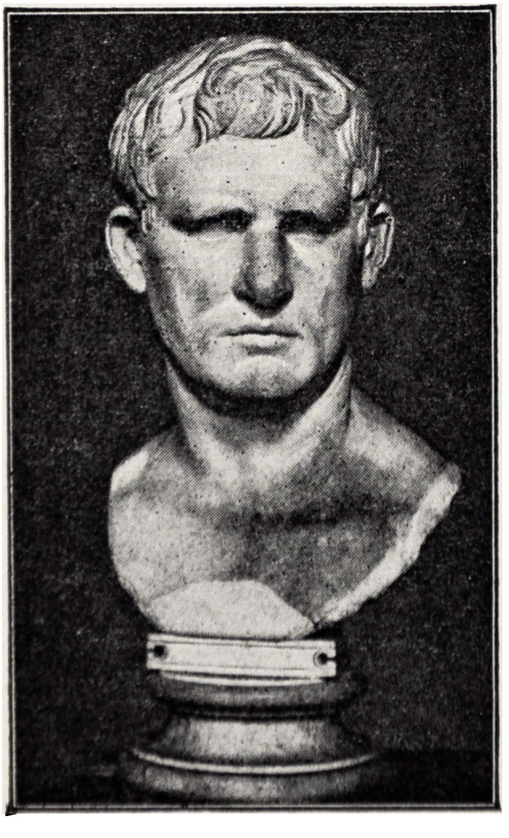
Roman sculpture.

NATIONAL *character comes out in Roman sculpture. The Romans were not content merely to accept the Greek manner, but profoundly altered its spirit, transforming Greek idealism into Roman literalness. The Etruscans had long made a practice of funeral portraiture. Under the Empire the need of official portraits for public distribution gave great stimulus to the production of statues and busts of Emperors, members of their family and favourites.*



Roman orator.

THIS *very fine statue, signed with a Greek name, recalls the type of Polycletus.*

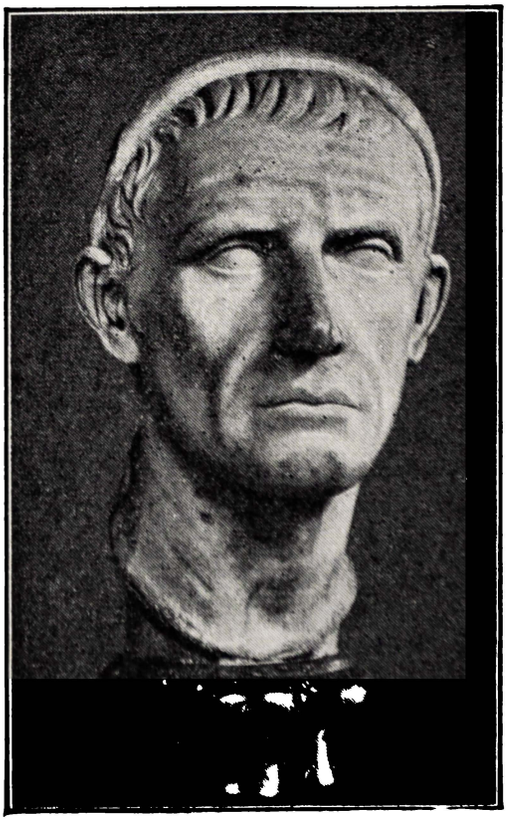


Agrippa.

THE *traditional name of a very fine bust. The severe expression and anxious look of a man who has seen the difficult days of the dying Republic and the tragic beginnings of the Empire.* (Cl. Hachette.)

Antiochus.

ANXIOUS, *pained expression. It is doubtless to suit this uneasiness that the bust is recognized as being Antiochus III of Syria, the host of Hannibal, another of Rome's vanquished enemies.* (Cl. Hachette.)



Antinoüs.

ONE *of the numerous effigies of Hadrian's favourite that have come down to us. Pensive beauty in the head; an athlete's body. Apollo with the build of Hercules.* (Cl. Hachette).

Lucius Verus.

FRIEND *and collaborator of Marcus Aurelius. The busts of these princes are remarkable for the elaborate work in the hair and beard.* (Cl. Hachette.)

Caracalla.

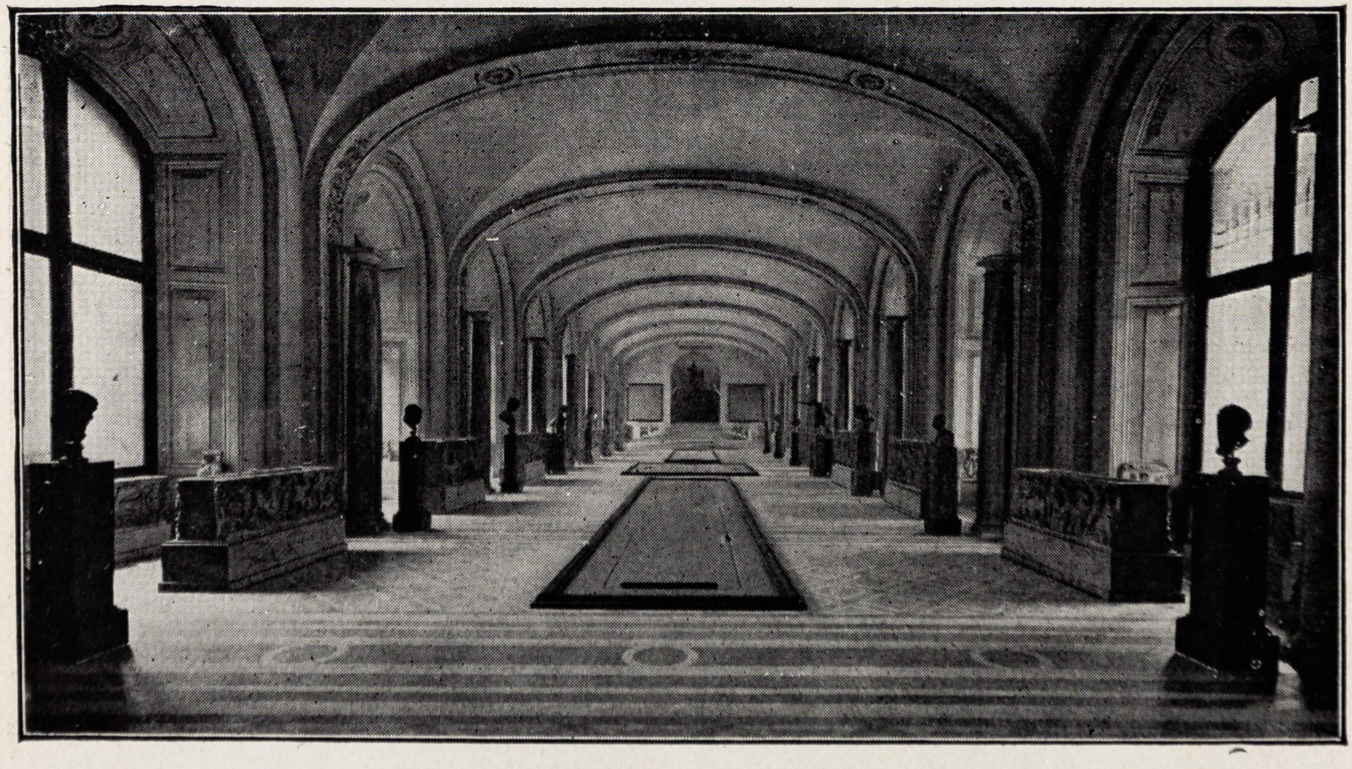
BRUTALITY, *cruelty, hypocrisy, a low forehead and an untrustworthy eye. These official portraits are daringly frank.*

Octavia, Sister of Augustus.

SHE *fainted on reading the Aeneid. A bust of noble charm and freshness, and the bronze is of fine quality.*

Galerie Denon.

FLANKED *with admirable pagan sarcophagi. In between are fine bronzes cast in the XVIth and XVIIth centuries from the most famous ancient statues.* (Cl. Hachette.)

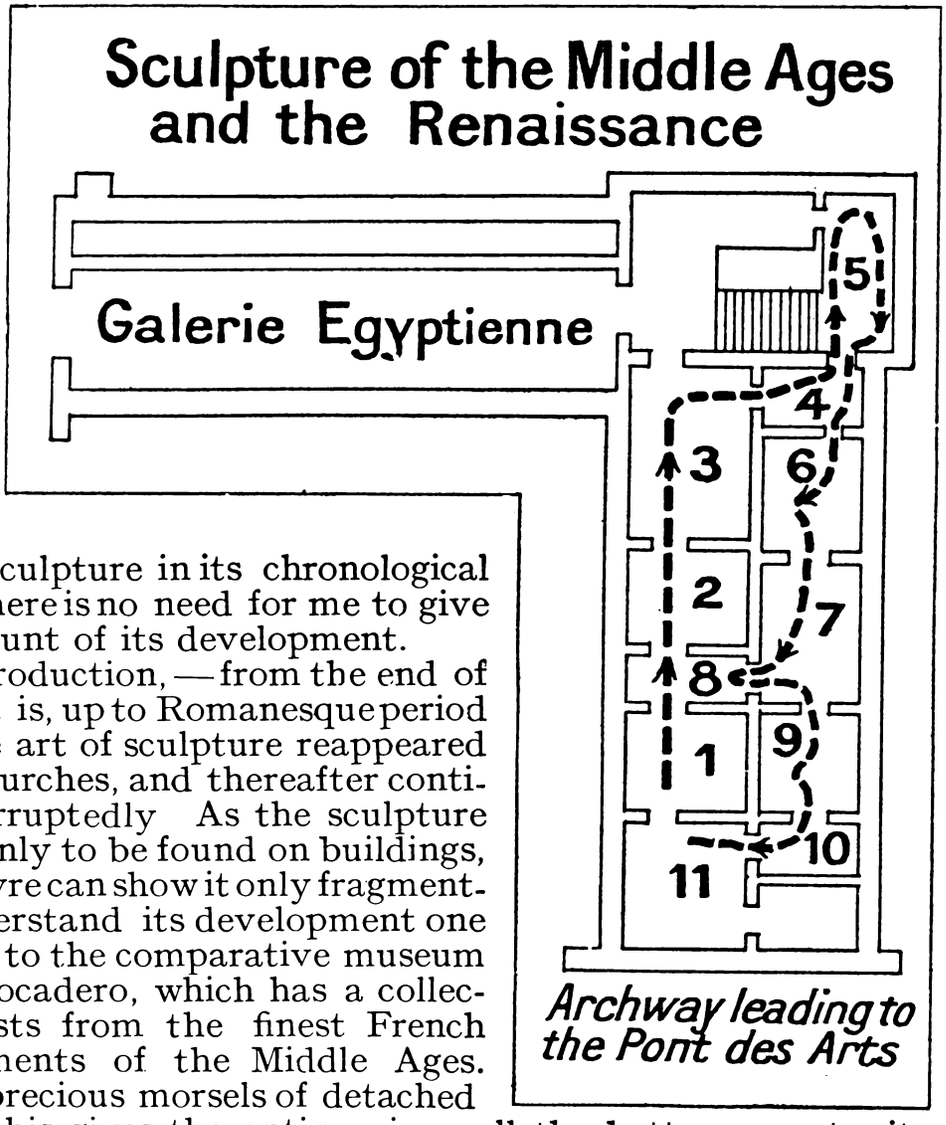


Galerie Mollien.

DOWN *the floor of the gallery and on the walls, are fine mosaics, in admirable preservation, brought from Syria. They are the more interesting as coming from between two worlds, the ancient and the Christian, and from between Asia and Europe.* (Cl. Hachette.)

SCULPTURE OF THE MIDDLE AGES, THE RENAISSANCE AND MODERN TIMES

THIS collection contains especially French work. It was started during the Revolution of 1793, as a storehouse for tombs removed for preservations sake from churches that were being either destroyed or desecrated. To it were added works of art removed for safety from the chateaux and parks of the monarchy. Since then the collection has been continually enriched by acquisitions, so that the history of French sculpture may be studied here in its entirety, although certain periods, particularly the Middle Ages, are very incompletely represented.



The collection is so arranged that in working through the galleries one sees the sculpture in its chronological order; consequently there is no need for me to give a short historical account of its development.

After ages of non-production,—from the end of the ancient world, that is, up to Romanesque period (XIIth century),—the art of sculpture reappeared in the decoration of churches, and thereafter continued to develop interruptedly As the sculpture of the Middle Ages is only to be found on buildings, a museum like the Louvre can show it only fragmentarily. Really to understand its development one should first pay a visit to the comparative museum of sculpture at the Trocadero, which has a collection of important casts from the finest French buildings and monuments of the Middle Ages. The Louvre has only precious morsels of detached work. But after all this gives the antiquarians all the better opportunity for exercising their sagacity.

SALLE XI (1)

To see the galleries in chronological order, the visitor should begin with Salle XI which contains a collection of Christian antiquities.

Its bas-reliefs, mosaics and inscriptions, of different origins—the more important come from Rome - remind us that there was a previous form of Christian art, from the IVth to the VIth century of our era, which disappeared and was replaced by what was an offshoot of Byzantine art. The first Christian figures were Latin in style, as is clearly shown by these bas-reliefs from sarcophagi, with figures which are Roman in face and costume.

SALLE IX (2)

THIS gallery contains work of the XIIth century; the most ancient that is in the history of French art, after the long interruption of sculpture during the early Middle Ages. The most striking characteristic of this first style is the influence of Illuminations which the sculptors often translated into stone, and the predominance of bas-relief over the round; the artists, more painstaking than skilful, compensated for their defective construction by the delicate work that they gave to the details. The plastic interest of this art lies in the effort to overcome the rigidity inherent in stone.

To the left: **Capital**, which comes from the ancient abbey of St. Geneviève, a Daniel of the XIth century carved on an ancient capital and the remains of an acanthus.—**St. Geneviève**, of the XIIIth century, of a style already supple and full of life; on her shoulders the angel who is lighting, and the devil (broken), who is trying to blow out the candle that she holds.—**Head of Christ**, in painted wood: southern romanesque.—**St. Michael** crushing Satan; bas-relief, very fine in style. —**The Angel appearing to the shepherds**; rustic in flavour; sheep-shearing, a shepherd on stilts in marshy country, on each side figures with contorted gestures and clinging garments.—**King Solomon and the Queen of Sheba**; celebrated statues from Notre Dame de Corbeil; should be compared with the figures from the Royal porch at Chartres. Heads full of expression, garments delicately chiselled, no bodies underneath.—**Virgin and Child**, between the **Annunciation** and the **Baptism of Christ**, bas-reliefs transposed from miniatures.—**Christ on the Cross.**—**St. Anne and the Virgin**, between **St. Peter** and **St. Susannah**; robust and rather heavy realism, from the beginning of the XVIth century.—*In the centre*: Two **ornamental columns** from the Abbey of Coulombs; tormented ornament and capital with figures that are delicately chiselled.—**Virgin**, in wood, romanesque type, derived from Byzantine art.

SALLE X (3)

IT contains chiefly images of the Virgin and Child, of the XIVth century At this period sculpture had mastered the forms of life. These are no longer decorative figures cut on buildings. Notice the variety of types in these works, which, however, always represent the same attitudes and the same accessories. It is by analysing certain details, such as the folds of the drapery, the types of the faces, etc., that art-historians attempt to fix the date and the place of origin of these charming figures, whose origins are so uncertain.

Charles V and **Queen Jeanne de Bourbon** are famous statues; assuredly good likenesses; pleasantly good natured people. Sculpture had never before given such a complete impression of reality. Executed in the King's lifetime about 1375.

SALLE II (4)

This gallery takes us back to the XIIIth century; the golden age of monumental statuary.

In this narrow room are certain fragments from a **church screen from Bourges,** which still show traces of colour; from the **screen from Notre Dame of Paris,** figures in hell. —**St. Matthew** writing at the dictation of the Angel, a delicate and spiritual figure from Chartres.— Some **tombs of the** XIV**th century,** with reclining figures, their hands joined together and their eyes open.

THE SALLE ANDRÉ BEAUNEVEU (5)

A very powerfull work called the **Tomb of Philippe Pot,** the Seneschal of Burgundy, who died in 1494; the weeping figures, which were put formerly in the niches of the sarcophagi, have increased in size, and massive as romanesque pillars, now carry the slab on which lies the Seneschal in armour.—Around, Virgins, Burgundian in style, that is to say, draped in garments full of folds which swell out over their hips in, lines that, are hardly graceful.—The **Tomb of Charles IV, le Bel,** and **Jeanne d'Evreux,** or rather, of their entrails which they hold in sacks.—The **Tomb of Philippe VI** de Valois, by **André Beauneveu,** characterless realism. All these tombs have been housed in the Louvre since the time of the destruction of the Churches to which they belonged.

SALLE MICHEL COLOMBE (6)

Here one sees the change from Gothic art to the art of the Renaissance.

To the right the **Tomb of Roberte Legendre,** and a little further that of **Louis de Poncher,** her husband, executed in 1523 at Tours, by **Guillaume Regnault and Guillaume Chaleveau.** Notice how the Renaissance is transforming the aspect of the mediaeval tomb. Great charm in the face of Roberte Legendre; how delicately the light caresses her closed eyelids.—**Virgin,** called of Ecouen; her beauty tends towards classic regularity of feature, while the dress remains realistic.—**Virgin and Child,** from Champagne. The type is affiliated to Northern art; and is comparable to the Virgins painted by Memling.—**Virgin,** called of Olivet, of the same family as the Virgin of Ecouen, but still more refined. The employment of marble encourages sculpture in the direction of greater flexibility of modelling.—**A dead Christ,** attributed to Germain Pilon; it has already the graceful and athletic anatomy of the real Renaissance.—**Michel Colombe.** St. George, Conqueror of the Dragon; in France the Saint is still a warrior; the border is entirely Italian.

In the centre: Three groups in bronze of a more recent period.—**John of Bologna, Mercury; Pierre Biard, Renown; Adrien de Vries, Mercury and Psyche;** these groups, of the end of the XVIth century, remind us of Florence, of the pupils of Michael Angelo, of the School of Movement.

Before entering the next room, *to the left in front of the window,* look at the famous **Skeleton from the Cemetery of the Innocents;** it is the farewell to the Middle Ages, and the entry of the Renaissance.

SALLE JEAN GOUJON (7)

THE two artists who dominate the gallery are Jean Goujon, and especially Germain Pilon, represented by important work and many fragments of work that has been scattered.

To the right: **B. Prieur** (attr. to); Fragments of a tomb, which reveal the obsession for Michael Angelo at the end of the XVIth century.—**P. Bontemps. Ch. de Maigny.** He sleeps awkwardly.—**Germain Pilon. Valentine Balbiani.** The figure stretched upon the sarcophagus, and Death sculptured in bas-relief are equally beautiful. Few artists have been able to reconcile truth to life and nobility of style, as Germain Pilon did. —**Jean Goujon. The Deposition and the four Evangelists.** Bas reliefs composed like Florentine paintings; admirable science in the foreshortenings.—**G. Pilon. Mater Dolorosa**, painted terracotta. The same figure in marble at the Church of St. Paul and St. Louis. Admirable art, powerful in emotion and delicate in execution.—**Barth : Prieur. Funeral monument** to the Constable Anne de Montmorency. Elegant allegories, but cold.—**Mantelpiece** from the château de Villeroy, attributed to the school of G. Pilon.—**Et. Le Hongre. Mausoleum**; of the century after the Renaissance; and heavier in style.—**G. Pilon. Tomb of Reni de Birague.** One of the masterpieces of French sculpture; in its simplicity this figure is of an incomparable majesty. He is a sculptor, who knows how to bring out the beauty of the material in which he is working, whether bronze or marble.—**Tomb of Philippe de Chabot**; in this figure, also, French realism persists, despite the graces learnt from Italy.—**Jean Goujon.** Tritons and Nereids; detached from the Fountain of the Innocents, so well known for its Nereids; one recognizes his long figures and supple draperies.—*In the centre:* **Diana with the stag**, attributed by tradition to **Jean Goujon** and which reminds us of him by its elongated grace and by its being designed for effect from one side as if it were a bas-relief. This figure decorated a fountain at the Chateau of Anet, which belonged to Diane de Poitiers.—**G. Pilon. The three Graces**, carrying the urn with the heart of Henri II : exquisitely graceful. Powerful as he is when working in bronze, how delicate he is when handling marble! A man of the Renaissance, he seems to belong to the XVIIIth century.—**Monument** of the Shrine of St. Geneviève, of the same family as the preceding, and very charming; yet it is rather colder, noble as it is.—**G. Pilon** is further represented by a number of fragments of sculpture and a few busts. One leaves the room with a feeling of great admiration for this artist.

In a small room near by (8), are some figures by **P. Francheville**, the author of the ancient monument of Henri IV on the Pont Neuf.

SALLE MICHEL-ANGE

THIS gallery, like the two that follow, is reserved for Italian sculpture of the XIVth, XVth and XVIth centuries. It is very incompletely represented; but a few works of the first class recall the great masters of Florence.

To the right: Bust of **Michael Angelo**, a bronze from his workshop.—Marble medallion of **Ludovic the Moor.** – Bas-relief in the antique style, representing a **funeral ceremony.**—Equestrian statue of **Robert Malatesta**, a rigid cavalier on a horse of antique type.—Bust of **Young Man**, in bronze, Venetian in origin.—**Jason** or **Appollo**, XVIth century bronze, by an imitator of Michael-Angelo, very like Sansovino.—*Above* ✱ **Benvenuto Cellini**: the **Nymph of Fontainebleau**, executed for and formerly at the château of Anet; the resemblance to the Diana in marble in the neighbouring gallery is very striking; was it the Italians who taught the French artists to seek grace by elongating the forms? This style is derived from Michael Angelo.—*On the right wall*, in front of an admirable tapestry, one of the series of **Maximilian's hunting Scenes** (see

the Renaissance Gallery (*p. 220*), stands the bust of - ✱ **Beatrice d'Este** (*p. 188*)—**Michael Angelo** himself is present in the gallery, with the two Slaves, which were intended for the Tomb of Pope Julius II. They are two marvellous examples of the variations on the human body to which the genius of Michael Angelo devoted itself; two splendid athletic figures, of which the one is straining to break his chains, while the other seems to have given up in desperation: effort and lassitude, action and exhaustion, these are the constant themes of the Florentine master. He is here completely, in these two marbles so full of force and trembling with the breath of life (*p. 187*).

To enter, the *next gallery* (IX), one has to pass underneath the magnificent **doorway of the Palace Stanga of Cremona**. In it one can admire **Italian ornament** of the end of the XVth century.

SALLE DONATELLO (see p. 187).

To the right and left of the entrance : Four Virtues, Justice, Force, Prudence and Temperance, XIIIth century marbles, which come from the Naples district, heavy winged figures, which show the difference between French Gothic sculpture of the period, so young and fresh, and the Italian sculpture which is degenerate antique.—Two figures of **Apostles** and **Doctors of the Church** of the second half of the XIVth century. The influence of the antique shows in the mediaeval figures; for their heads seem Roman and their draperies Gothic.

In the first window. A marble **Madonna** by **Mino da Fiesole** amongst the pilasters with fine arabesques.—*Between the windows;* **Giovanna Dalmata**. Fragment of the decoration of the tomb of Pope Paul II at St. Peters' at Rome.—**Virgin and Child** of the XIIIth century, executed at Ravenna under Byzantine influence.—*In the second window:* **Mantegazza** bas-reliefs, the style is recognizable from its modelling in facets, and its sharp contours.—**Amodeo**. An **Annonciation**, the style of which closely resembles that of the contemporary painters of Ferrara.

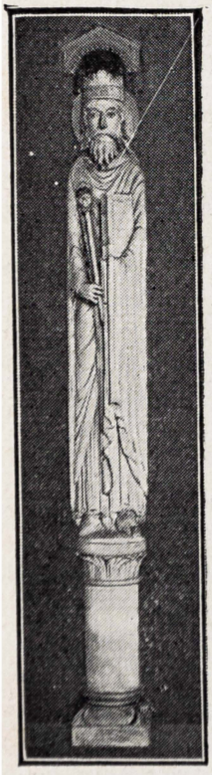
On the west wall: An **Infant Jesus**, in the act of blessing, attributed to **Desiderio da Settignano**. **St. Christophe** (*p. 183*). in painted wood executed under the influence of Donatello.—✱**Benedetto da Majano**, bust of **Filippo Strozzi**, very subtle.—**Donatello** (*attr. to*) **Virgin** in high relief, painted terra cotta.—**Mino da Fiesole**, fragment of the decoration of the tomb of Pope Paul II at St. Peters'at Rome.—**Jacopo della Quercia** (*attr. to*) **Virgin and Child**, wood painted and gilt : robust naturalism.—✱✱ **Francesco Laurana. Bust of young Roman** (*p. 188*).—**Donatello** (School of), **Virgin and Child**, called the Pazzi Madonna, painted plaster.—Pisan School, **Virgin of the Annonciation** ; wood, very graceful in gesture.

On the north wall.—**Annonciation**. The Angel and especially the Virgin very natural and graceful.—✱**Mino da Fiesole. St. John the Baptist,** delightful marble, very characteristic of this spiritual master. —**Virgin and Child**, bas-relief in marble, with the arms of the Afrighi family.—✱✱ **Agostino di Duccio. Virgin** surrounded by Angels (*p. 188*).—✱✱ **Donatello** (*attr. to*), **St. John the Baptist** (*p. 188*).—✱ **Mino da Fiesole. Virgin and Child** (*p. 188*).

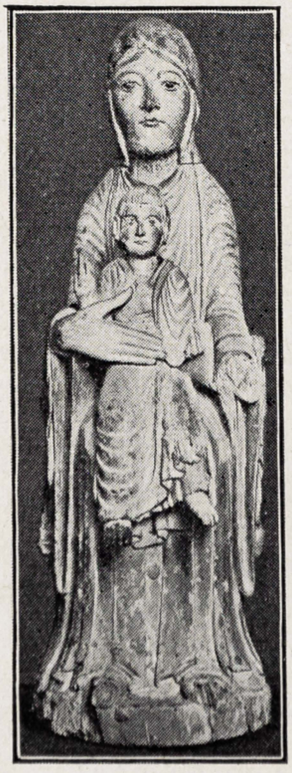
In this gallery a large number of terracottas from the **della Robbia** studios. The Florentines were very fond of this art, which unites form and colour. The most ancient terracottas are enamelled, white and blue; **Lucca della Robbia** ; in Giovanni's and Andrea's work the colouring is more varied. In an art of reproduction, such as this is ,facile and utmost mechanical, we see rather the mannerism of the factory than the personal genius of the designer. This art, degenerated rather, a little later.

The Angel appearing to the Shepherds.

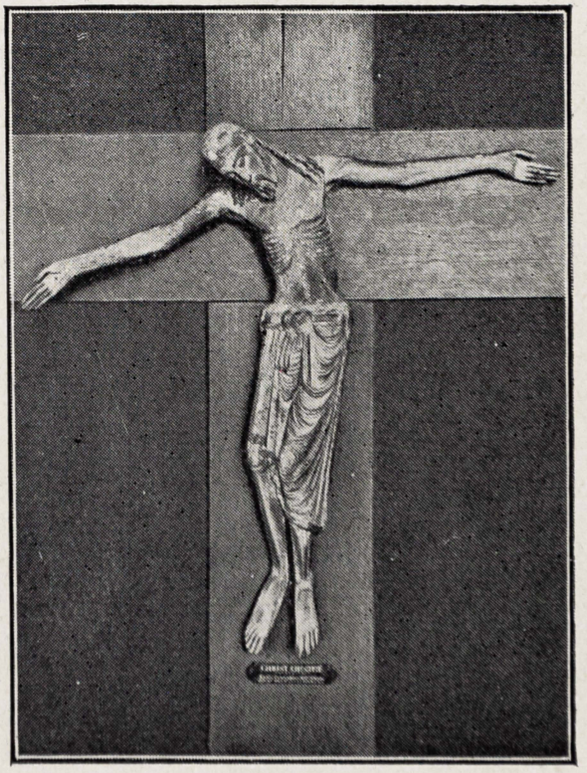
THE *sculptors of the XIIth century are very naif and very conscientious in their effort to reproduce the forms of life, but they are not yet capable of rendering the suppleness of the figure. They cut with the greatest care the superficial detail of costume and feature, but do not succeed in giving life to the body as a whole. In this endeavour to infuse matter with life Romanesque sculpture is one of the most interesting periods in the history of art. It was the moment of the rediscovery of the secret of expressing the sense of life lost from ancient times. To appreciate fully its importance one must go and look, in the Musée du Trocadéro, at the casts from the noble porches of the Romanesque churches. The figures of Solomon and the Queen of Sheba in this room show how the search for life is still subordinated to the severity of design required by architecture. The Romanesque*



King Solomon.



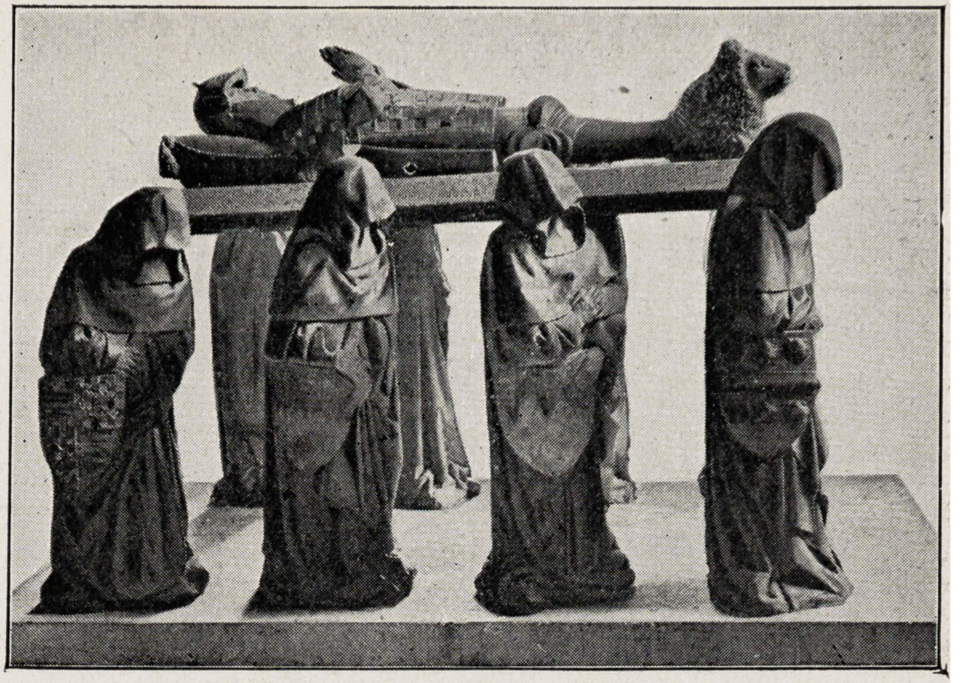
Romanesque Virgin.



Christ on the Cross.

The Queen of Sheba.

Virgin is a transposition in sculpture of the Byzantine pictures of the stained glass-windows. The wooden Christ is an aggrandizement of the bronze Crucifix of the Limousine shrines.



Tomb of Philippe Pot.

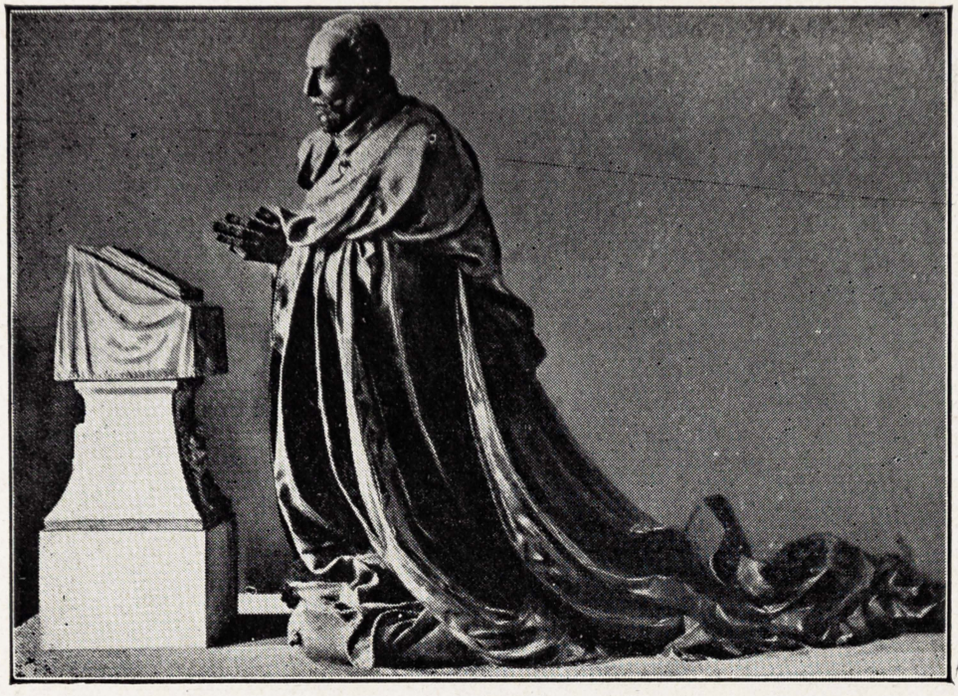
THIS *pathetic monument by an unknown artist of the end of the XVth century gets great effect out of the figures of the mourners, so generally introduced into Burgundian tombs. These phantoms of darkness make a very sinister impression.*

Charles V and Jeanne de Bourbon.

STATUES *executed about* 1370 *for the doorway of the church of the Célestins. They are two extremely truthful portraits treated from a very good natured pleasant point of view.* (Cl. Hachette.)

Michel Colombe. — *St. George and the Dragon.*

CHARMING, *and without sign of Italian influence. The Knight, horse, dragon and princess are all still French.* (Cl. Hachette.)

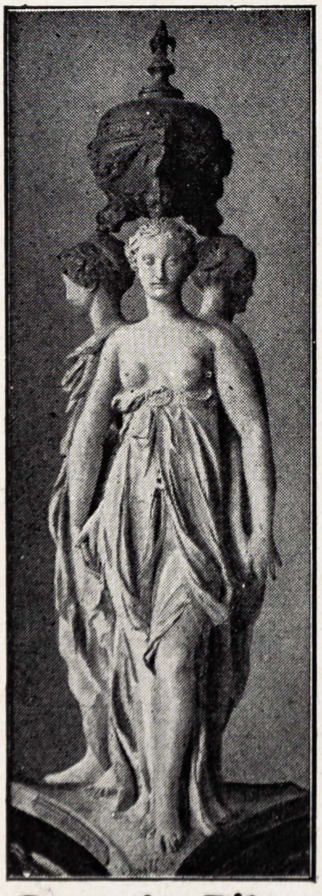


Germain Pilon. — *Tomb of René de Birague.*

THIS *sculptor is strong in both stone and bronze. The fine head and sweeping cloak are of a realism that is both powerful and dignified.* (Cl. Hachette.)

The Virgin of Olivet.

GENTLE, *graceful, a girl of Touraine, She is like a figure by Fouquet.* (Cl. Hach.)

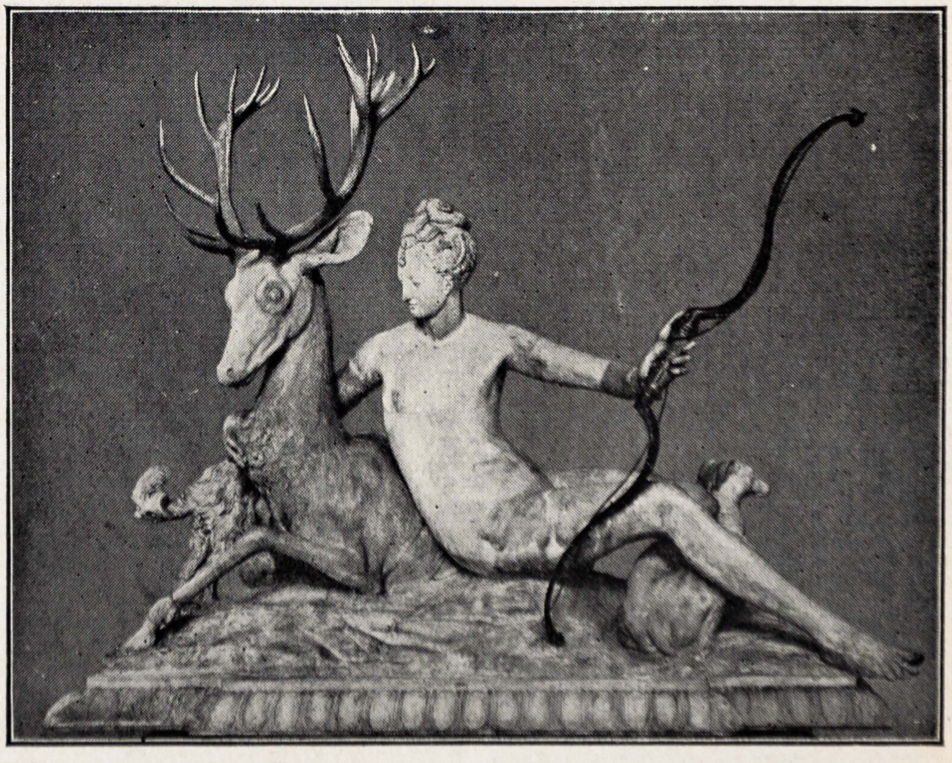


Germain Pilon. *The Three Graces.*

THEY *have a dainty charm which already shows the way to Falconet.* (Cl. Hachette.)

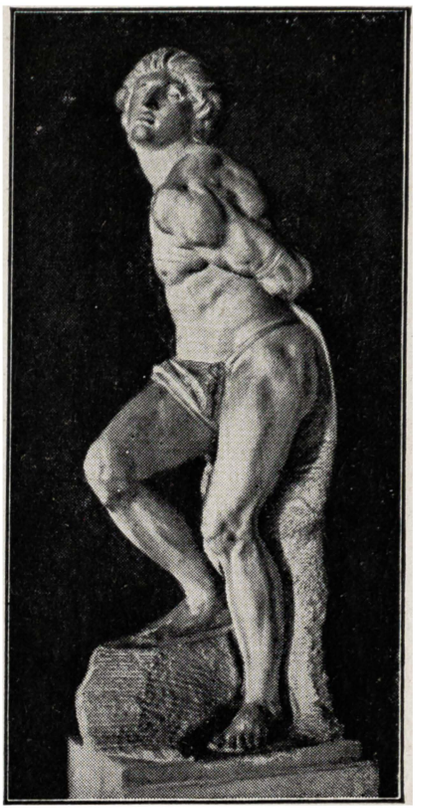
Jean Goujon (Attr. to). — ***Fountain of Diana.***

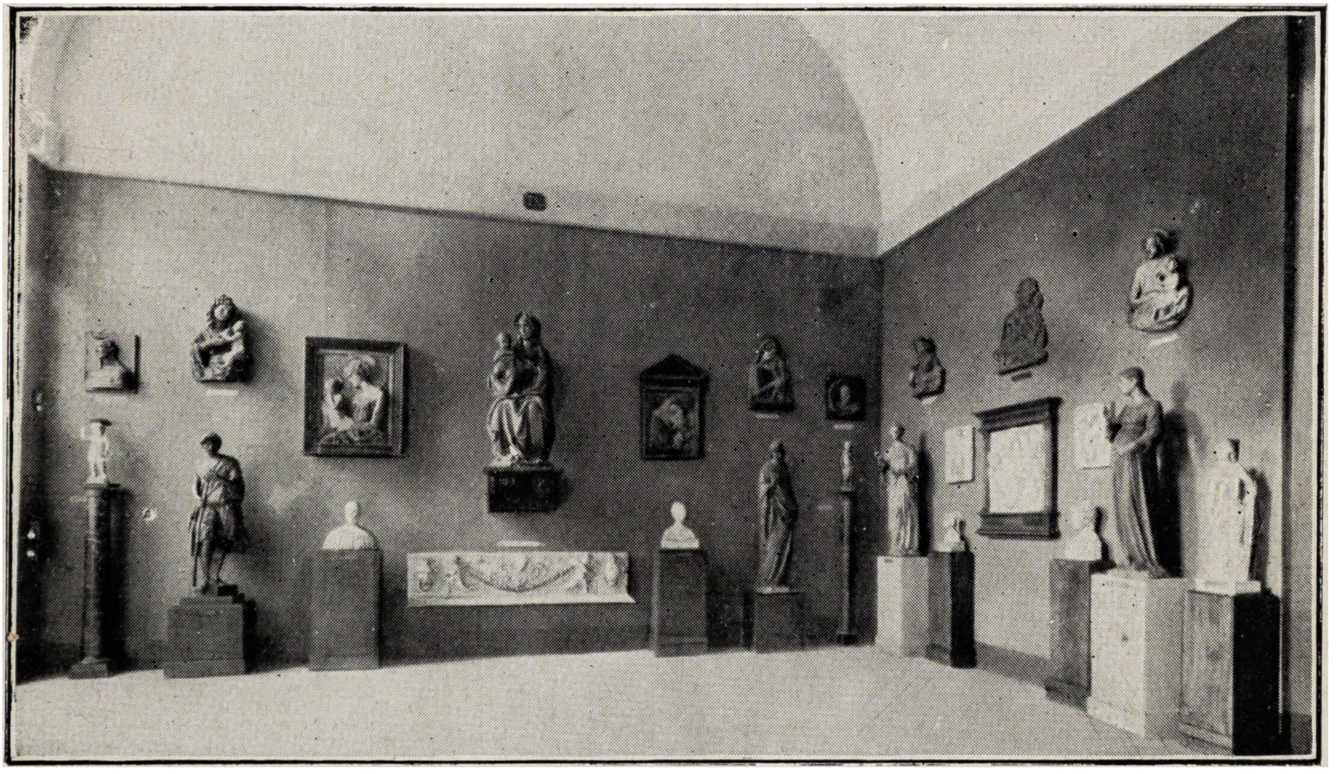
THE *elegant length of limb of Primaticcio and Cellini. Diana was the favourite goddess with artists of the Renaissance*



Michael Angelo.
The Slaves.

THESE *statues, which have been in France since the XVIIth century, were intended for the tomb of Julius II, with many other symbolical figures that were never executed. The revolt of the one, the desperation of the other, one body straining at its chain with tense muscles, the other faint and hopeless, are the two themes of his entire art: Revolt and Despair. Never has the rendering in marble of the outside of the body expressed so profoundly the inner life of the mind. Michael Angelo increased the sculptor's range and power of expressing pathos in marble, because of his transcendent mastery over the resources of modelling. He seems in this direction to have reached the limits of human faculty.* (Cl. Hachette.)





Salle Donatello.

SOME *smaller works from the school of Donatello, in marble and terra cotta, which illustrate the nervous refined Florentine style. Florentine genius finds sculpture an admirable medium for its expression. These works, so interestingly chiselled, often served as models to painters.*

Christoforo Romano.
Beatrice d'Este.

A charming little round head; a roguish expression. Very attractive in its simplicity of conception and very beautiful in workmanship. How he enjoyed translating the embroidery into marble! (Cl. Hachette.)

Mino da Fiesole (School of).
Virgin and Child.

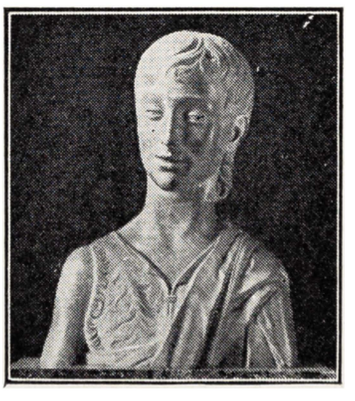
PAINTERS of the fifteenth century often worked from these bas-reliefs. It is from them that they sometimes caught their dry outline. (Cl. Hachette.)

Laurana (Att. to).
Unknown Woman.

BELONGS to a class of feminine heads of extreme distinction; often a little affected in pose, yet very attractive. They are sometines done in enamelled terra-cotta and almost seem to breathe. (Cl. Hachette.)

Agostino di Duccio.
Virgin and Child.

THIS delicate sculptor of marble is distinguished from other Florentine artists of the XVth century through his love of long, sinuous lines. (Cl. Hachette.)



Donatello. — *St. John the Baptist.*

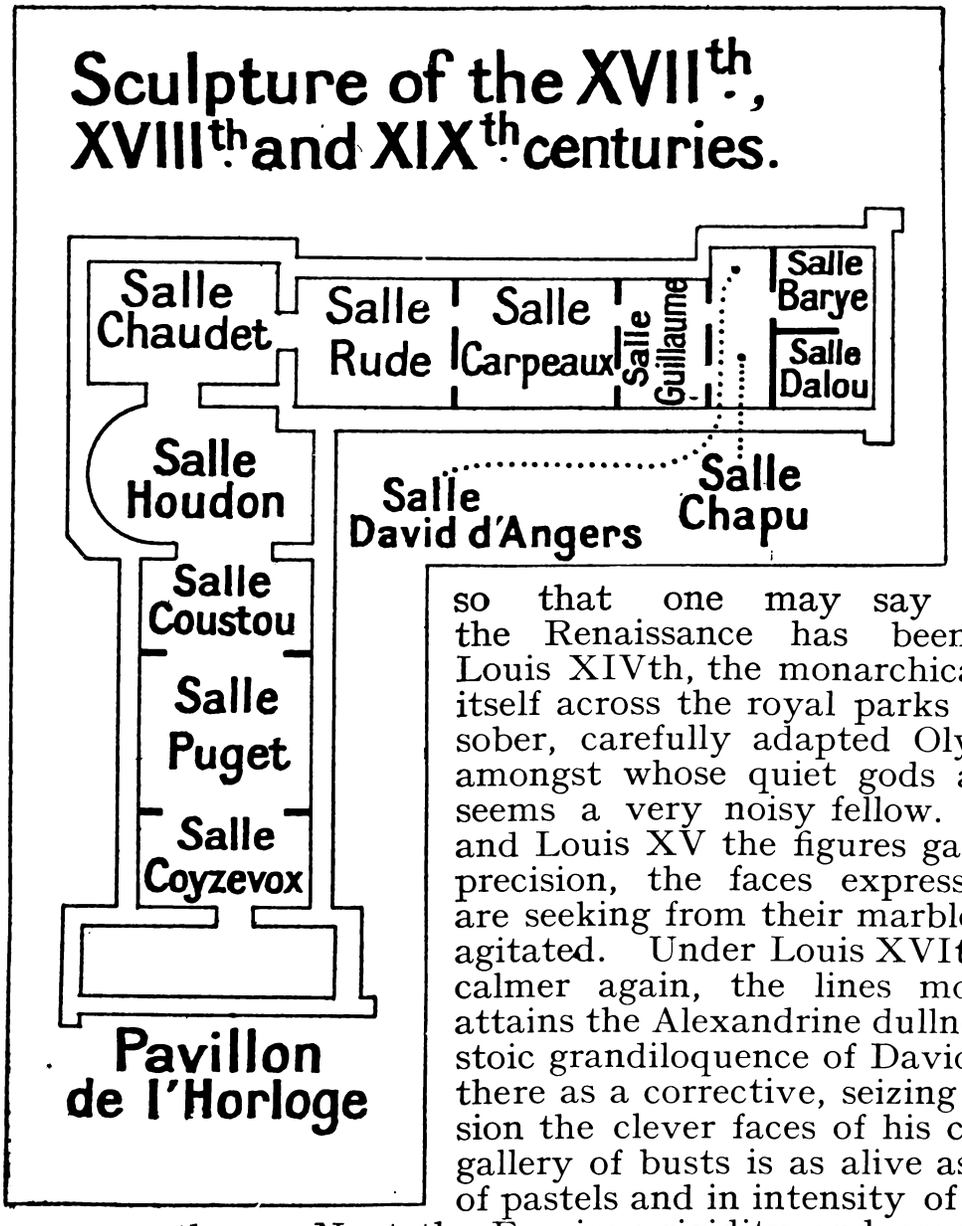
ATTRIBUTED sometimes to one of Donatello's followers. At any rate it reminds one of him by its flat modelling its spare almost dried up look; the face is thin and bony and the lips half open as if the narrow chest had hardly breath enough. Donatello's art may attain to exuberance of life through violence of movement, but his figures are never vulgarly hearty and full of health (Cl. Hach.)

Donatello (School of).
Virgin and Child.

THESE bas-reliefs are often coloured. Lit by the altar candles they must have heard many a prayer before they suffered the scrutiny of art critics.

SCULPTURE OF THE XVIIth, XVIIIth AND XIXth CENTURIES

THIS collection is composed as to one part — the Tombs — of monuments collected during the Revolution at the time of the secularisation or destruction of certain churches ; as to the other part — the Mythological Figures — of statues taken from the Park of Versailles, their places being filled with copies, and of works of art from the former Royal collections.



The general trend and development of the French style during its two classic centuries is excellently shown in its sculpture, much better indeed than in its painting. First there is the Louis XIIIth style, straightforward naturalism, a little heavy so that one may say that the lesson of the Renaissance has been forgotten. Under Louis XIVth, the monarchical mythology spread itself across the royal parks ; that is the rather sober, carefully adapted Olympus of Le Brun, amongst whose quiet gods and goddesses Puget seems a very noisy fellow. Under the Regency and Louis XV the figures gain life, the draperies precision, the faces expression ; the academics are seeking from their marble forms nervous and agitated. Under Louis XVIth sculpture becomes calmer again, the lines more suave, until it attains the Alexandrine dullness of Canova, or the stoic grandiloquence of David ; Houdon indeed is there as a corrective, seizing with unerring precision the clever faces of his contemporaries. His gallery of busts is as alive as La Tour's assembly of pastels and in intensity of characterization far surpasses them. Next the Empire : rigidity and emphasis. Then follow masters like David d'Angers and Barye, each original in style, illustrating the passion of the romantic age. In the latter half of the XIXth century the dashing naturalism of Carpeaux, and later of Dalou, contrast with the classic purity of Guillaume and Chapu.

SALLE COYZEVOX

Sculpture of the XVIIth century. The principal monuments are of two kinds, Tombs and Figures decorative and mythological. The Louvre collection is composed chiefly of works of art withdrawn from churches and castle grounds for safety's sake. There are two main tendencies, the naturalistic and the decorative. Coyzevox is above all a naturalist.

To the left : **Warin**. A **Louis XIIIth**, severe ; absolute veracity.—A series of **tombs**, with figures of frank naturalism, but sometimes heavy, by **Gilles Guérin**, **Simon Guillain**, **Jacques Sarrazin** ; Ecstatic expression of **Cardinal de Bérulle**, by **François Anguier**. The busts are alvays intensely full of life, and the character of the faces is very frankly emphasized. **Colbert** by **Anguier** ; **Le Brun** by **Coyzevox** ; **Richelieu** by **Warin** ; **Mignard** by **Desjardins**. But the most masterly w rk is that of **Coyzevox : The Duchess of Burgundy** as Diana, the antique Diana modernized by being given a head which is a portrait, by having draperies which are made of satin, and by an execution, which is both picturesque and nervous. Modern life loves an antique subject.—Admirable busts ; that of the ✱✱ **Grand Condé** (*p. 194*) is unforgettable, with his piercing look of a bird of prey.

In the centre of the room, **François Anguier** ; Funeral monument of the **Dukes of Longueville**, with symbols of the virtues and images of victories ; *Near the window* : **P. Francheville**, slaves in bronze, remnants of the ancient monument of Henri IV on the Pont Neuf ; a degenerate descendant of Michael Angelo.

SALLE PUGET

It is largely filled with figures and groups executed for the decoration of Versailles. The dominant note of the room is the majesty of the style of the period of Louis XIV. **Puget**, with his exaggerated pathos, sometimes upsets the balance and good sense of it. This descendant of Michael Angelo, with his Marseilles accent, worked in Provence, and so escaped breathing the atmosphere of Versailles.

To the left: The ✱✱ **Tomb of Mazarin**, by **Coyzevox**, **Tuby** and **Le Hongre** (*p. 194*) : a magnificent monument, true, and as majestic as a funeral oration.—**De Théodon** and **Legros** ; decorative, mythological subjects for the park of Le Nôtre.—**François Anguier** : The **Tomb of the Family de Thou** with two figures of women praying, exquisitely graceful.—✱✱ **Simon Guillain** : **Louis XIII and Anne of Austria** (*p. 194*) with the Dauphin ; figures which formerly decorated a monument on the Pont aux Changes. Classical statuary rarely gives us this impression of reality. The royal couple are really before our eyes, eternally preserved in bronze. The other works are by ✱✱ **P. Puget : Alexander and Diogenes** (*p. 195*), a decorative composition, put together like a picture ; a Rubens in marble.—*In the centre* : ✱✱ **Milo de Crotona** (*p. 195*), devoured by the lions. An image of the struggles of desperation and of physical torture. The whole man is knotted with his effort from head to toe. This image of agony must have been disturbing to the serene divinities of Versailles.—**Hercules** seated, admirable rendering of force at rest.—**Perseus and Andromeda** ; another decorative group intended as a centrepiece in the Park at Versailles ; agitated and picturesque like Bernini's work.—The decorative vases by **Girardin** only have their real decorative effect, when placed at the corners of terraces.

SALLE DES COUSTOU

We now enter the XVIIIth century. Less majesty and less grace; instead, wit, gallantry, and movement.

To the left: **Nic. Coustou. Julius Caesar.** —**Falconet, Music**, and further on the well-known ✱✱ **Woman Bathing** (*p. 196*), so graceful with its silhouette like a spindle.— **Allegrain, Diana bathing, Venus bathing**, rather uninterestingly soft.—**L. O. Adam, Seb. Slodtz** are facile executants, whose academic style is saved by their liveliness.— ✱✱ **Mercury** putting on his sandal, by **Pigalle** (*p. 196*) is a masterpiece, the attitude of a body which is checked for a moment, yet eager to depart.—**Guillaume Coustou. Marie Leczinska** as Juno crowned by Cupid, which reminds one somewhat of the Duchess of Burgundy by Coyzevox. The numerous busts are full of life, spirit and character. The little groups in marble are the work delivered by artists on their reception into the Academy; their tormented style shows that sculpture even was influenced by the fussy style, we find in the furniture.

SALLE HOUDON

It is especially in his busts, in terracotta or marble that **Houdon** dominates all his contemporaries; how subtly he captured the clever faces of the great men at the end of the century!

In front of the window, to the left, are a series of heads which breathe and speak; **Washington**, serious and simple; **Voltaire**, with his malicious smile; ✱✱ **Diderot**, (*p. 197*) heedless, his nose in the air; **Buffon**, solemn and rather slow; **Mirabeau** insolent in his ugliness; **Malesherbes**, smiling and naif; ✱✱ **Abbé Aubert** (*p. 197*), jovial; **Rousseau**, umbrageous and sensual. *Inglass cases*, the ✱✱ **Brongniart children** (*p. 197*), with tender flesh and clear eyes; and at the end of the room **Houdon's wife** smiling and his **daughter Sabina**.—*In the middle of the room*: Houdon's ✱✱ **Diana** (*p. 196*), so light of foot, combines the grace of the XVIIIth century with classical correctness, which, every day, was becoming more and more severe.—Finally, ✱✱ **Bouchardon**, a **Cupid** carving his bow out of the club of Hercules (*p. 196*), of an elegant purity of form which was astonishing to an age, that was accustomed to have its Cupids plump.

SALLE DE CHAUDET

The XVIIIth century ended with a wave of idealism and the cult of the antique. It is the time of Louis David's domination. But whereas painters were led to study nature by the demands of modern history, statuary was proposing to recreate Greek art.

Still certain sculptors, like **Pajou, Chinard**, preserve the sensuous grace of the XVIIIth century; but most of them seeking for "ideal beauty" fall into insipidity or exaggeration. **Chaudet** with **Cupid** and **Phoebus** and **Oedipus** has not escaped either of these dangers. **Cortot**, with his **Soldier of Marathon** has a nobility which is rather theatrical. The greatest sculptor of this school was the Italian **Canova**, an admirable executant in marble.

SALLE DE RUDE

The Empire style continued during the Restoration. But the unity of the School is broken and strong personalities are beginning to assert themselves. **Rude is** "romantic" in inspiration, even if he remains "classic" in form.

Maindron. Velleda; like his relation Chateaubriand, wishes to enliven the classical form with a breath of romanticism.—**Rude. Joan of Arc** listening to the Voices; the mimicry is a little too literal.—**Napoleon waking to Immortality**, model for a monument in bronze which is at Fixin in Burgundy. Rude unites the cult of Napoleon with the cult of the Revolution.—**Mercury** and the ✱✱ **Neapolitan Fisherman** (*p. 198*), works lively and young.—✱✱ **David d'Angers**, in his **Philopoemen** (*p. 198*), shows himself as a pure classic.—**Ramey. Thesus and the Minotaur**; an immense effort which leaves us quite cold.—**Pradier**, with his **Psyche**, his **Niobe**, his **Atalanta** and his popular **Sappho**, shows a grace which is Alexandrine.—Finally there was a movement in sculpture, which corresponds to what Delacroix attempted in painting, the endeavour to compel marble and bronze to express the pathetic by violent and tormented forms; as appears in the work of **Jehan du Seigneur** and **de Préault.**

SALLE DE CARPEAUX

Carpeaux represents in the second half of the XIXth century the triumph of naturalism over classic idealism, the victory of "life" over "style."

✱✱ **Carpeaux, the Dance** (*p. 198*), plaster model for the famous group on the Opera House. A mad swirl, figures intoxicated with movement and noise. Before Carpeaux' time painting alone had succeeded in rendering the turbulence of physical joy. It is Flemish exuberance tempered by the Paris of the Second Empire.—**Busts** so full of life, with such keen expressions, revive the world of the Tuileries.—**Flora**, in terracotta, makes us think of Clodion, while the **Ugolino**, violent and cramped, seems to be influenced by Michael Angelo. Carpeaux ranges from force and violence to spiritual grace. Finally, in the ✱✱ **Four Quarters of the Globe** (*p. 198*), carrying the heavens, the model for the Observatoire fountain, he unites all his gifts of vitality and his passion for movement, with a rhythm full of grace and vivacity; the silhouette of the monument is splendid in grace of line.

SALLE GUILLAUME

In this Gallery are the classical works of the second half of the XIXth century; the idealism of the school is making concessions to the search for the real aspects of life.

Cavelier, Jouffroy, Cabet, and especially **Guillaume**, compel our admiration by the skill with which they add purity of style to forms taken from life. Among the busts, for instance, **Monseigneur Darboy**, this mixture of real and ideal is very perfectly handled.

SALLE CHAPU

The same qualities in **Chapu ;** which in his **Joan of Arc** reach a height of noble gravity, without losing charm.

SALLE OF THE MEDALLIONS BY DAVID D'ANGERS

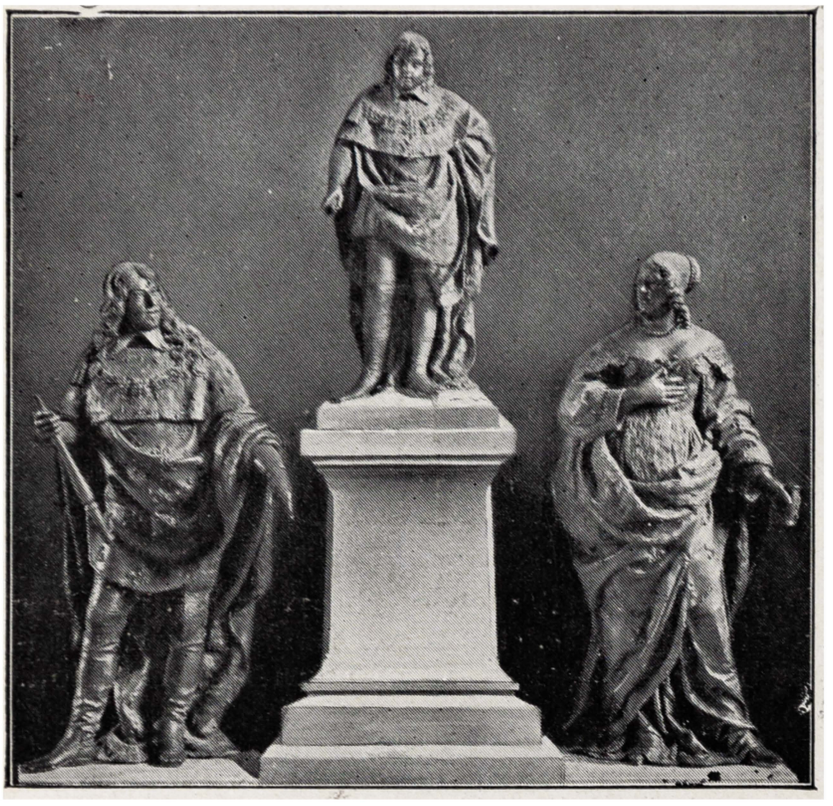
David d'Angers is the sculptor of the great men of the past, and he has left a very rich collection of medallions after his most famous contemporaries. Nowhere can one evoke better than here the romantic generation.

SALLE BARYE

Barye is a powerful artist and entirely original. He has released the animal from the domination of decoration and placed it again in its real life. He makes us feel the vitality of the muscles underneath the roughest hide and in his decorative figures has recovered the nervous accent of Greek archaism.

SALLE DALOU

In this Gallery one may follow the double current of classic and naturalist. They fuse in the work of **Dalou**, who continued Carpeaux's manner, and in that of **Paul Dubois**, who remains more faithful to classic idealism. But his modelling seems to be less antique, than Florentine of the XVth century.



Antoine Coyzevox. — *Condé.*

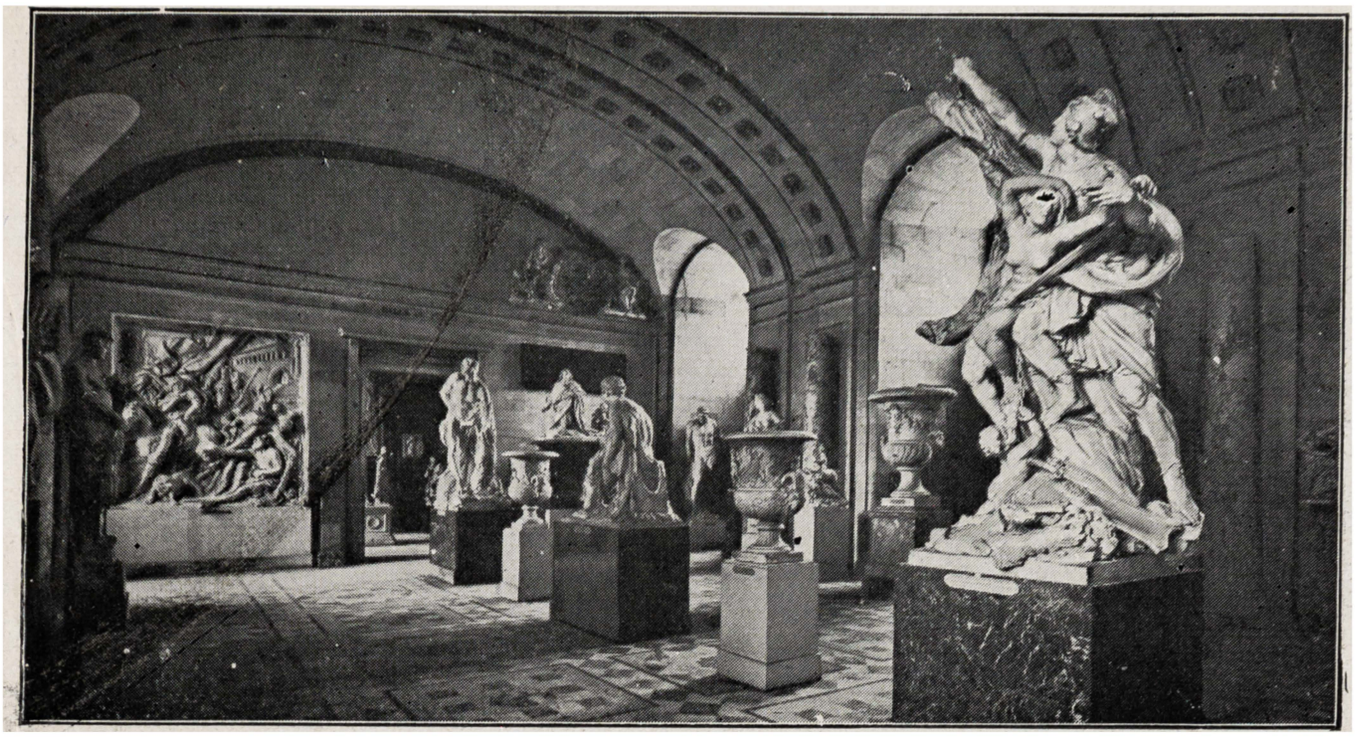
COYZEVOX'S *busts are always absolutely truthful and intensely full of life. This bronze is moreover lit with the fire, that flashed from his eyes when commanding on the field of battle. Is it art or nature which counts most here? The gift of real portraitists is ever to make plain the character hidden in the lineaments of nature.* (Cl. Hachette.)

Simon Guillain. *Louis XIII, Louis XIV and Anne of Austria.*

THIS *group of the royal family stood, under the old regime, in the square of the Pont-au-Change. It is thorough sincere sculpture, absolutely truthful. The Dauphin, young as he is, is already royal in bearing; the King and Queen, in attitudes a little over restless, are at least more full of life than in any other effigy. One can feel their personality too, which historians have often failed to convey and novelists have always caricatured.* (Cl. Hachette.)

Coyzevox, Tuby and Le Hongre *Tomb of Mazarin.*

THIS *monument was executed for the chapel of the "College of the Four Nations," under the dome of the present Institute. The XVIIth century monuments are a little like funerary orations. We admire their oratorical flourish whithout quite believing in all the virtues they describe. It is magnificent art, but the art of trappings. Still if you will take the trouble to decipher the meaning of these fine allegories you will see how appropriate they are: authority, peace, and loyalty.* (Cl. Hachette.)



Salle Puget.

EXCEPT *for a few works, at Toulon and Genoa, most of Puget is in this room. The proximity of some quiet figures from Versailles makes us realize how the southern turbulence of this follower of Bernini must have astonished the calm divinities of Girardon.* (Cl. Hachette.)

Puget. — *Diogenes and Alexander.*

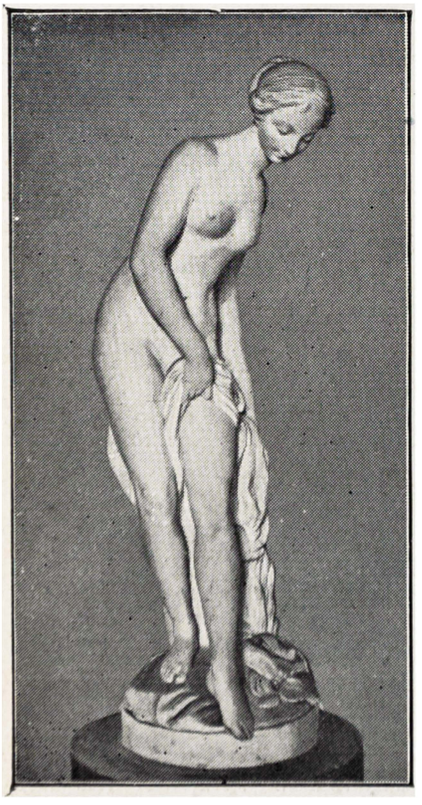
Puget. — *Milo of Crotona.*

Bouchardon. *Love shaping his bow out of the club of Hercules.*

THIS *sculptor, liked round modelling without any facets or accidents. His Cupid, so elegant and graceful astonished his contemporaries, accustomed to them plump and round about.* (Cl. Hachette.)

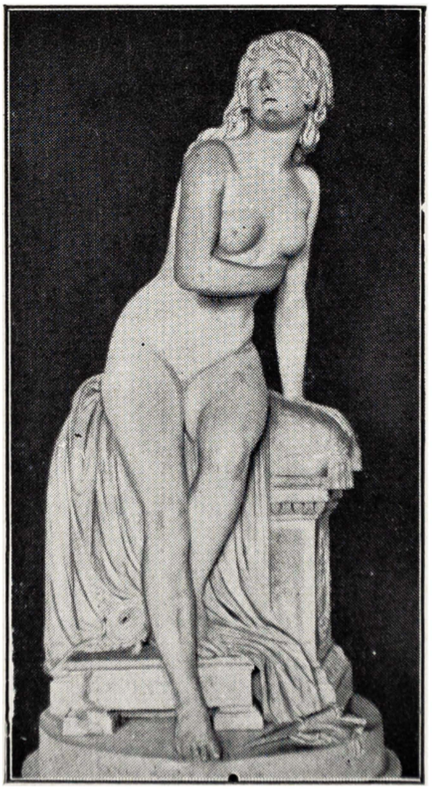
Pigalle. *Mercury putting on his Sandal.*

HIS *attitude is of an incomparable lightness. A winged figure that for a moment poises to fly off again.* (Cl. Hachette.)



Falconet. *A Bather.*

VERY *popular for its shy grace. She makes a charming spindle-shaped-silhouette, as she looks down at her foot just feeling the water.* (Cl. Hachette.)

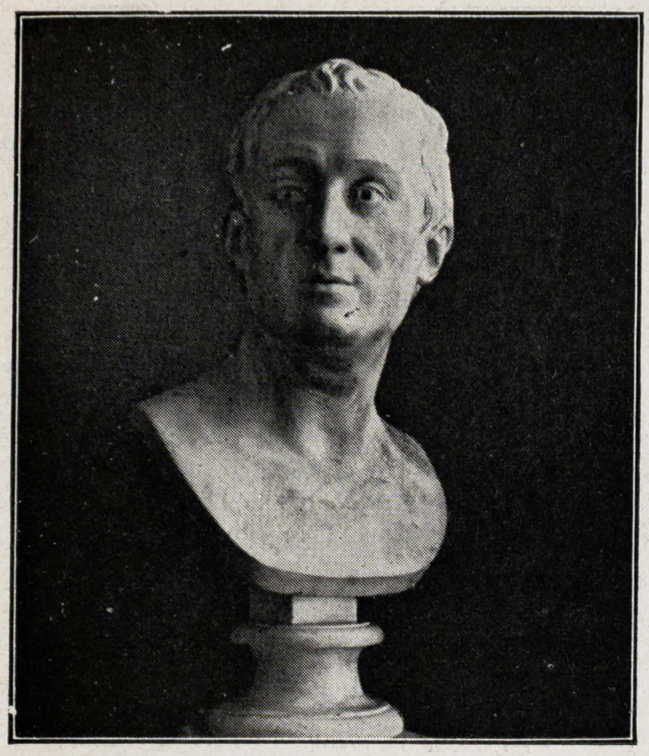


Pajou. — *Psyche.*

THIS *delicious marble has a melting softness; it renders admirably the feel and warmth of the flesh. We are in Greuze's age and not Bouchardon's.* (Cl. Hachette.)

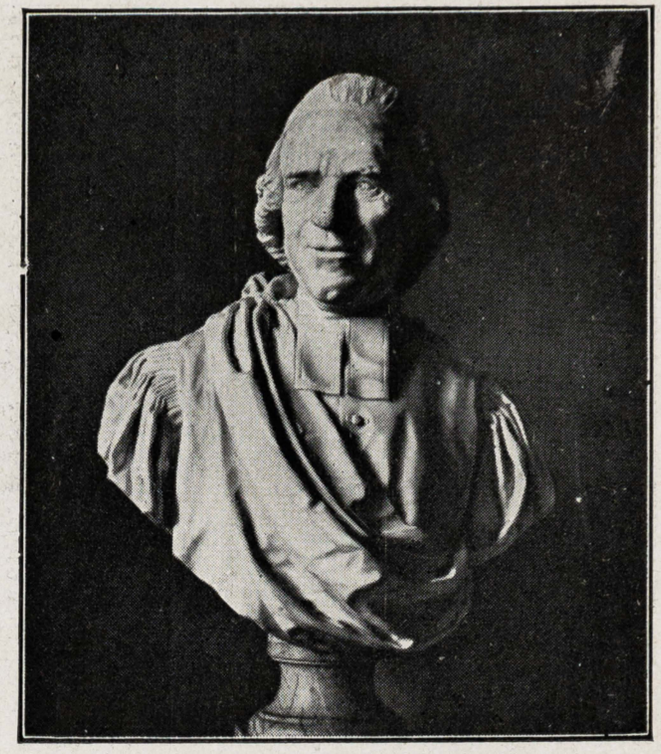
Houdon. — *Diana.*

CLEAN-LIMBED, *and light of foot she runs, hardly touching the ground. The beauty of the form takes us back to the Dianas of the Renaissance.* (Cl. Hachette.)



Houdon. — *Diderot.*

HOUDON *expresses colour in his terracotta busts as truly as any painter with his paints; he was a great handler of clay. How keenly Diderot listens!* (Cl. Hachette.)



Houdon. — *Abbé Aubert.*

HOUDON'S *busts are as truly full of spiritual life as Latour's pastels. His touch on the clay is as light and keen as the stroke of the other's point.* (Cl. Hachette.)

Pajou. — *Mme du Barry.*

SUBTLE, *charming, a little loose, yet haughty as one that may become a queen. A Fragonard in sculpture!*

Houdon. — *Louise Brongniard.*

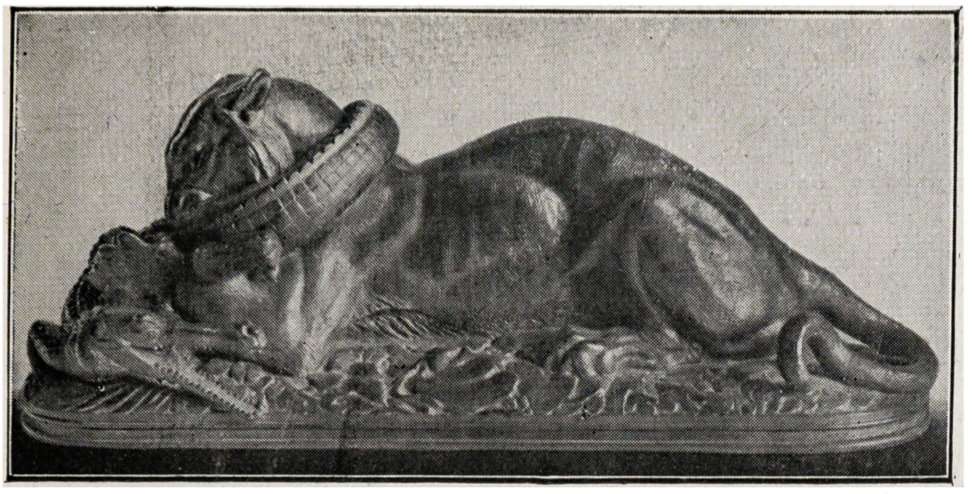
THIS *imcomparable modeller skows us best in his portraits of children how perfectly he could render the life and quiver of flesh.*

David d'Angers.
Philopoemen.
PULLING *out the arrow.— Imitation of the Laocoon.*

Rude. — *Neapolitan Fisher Boy.*
SCULPTOR *of the "Chant du Départ," he loved movement and colour. The boy basks in the sun of Naples supple, indolent, and graceful as a little faun.* (Cl. Hachette.

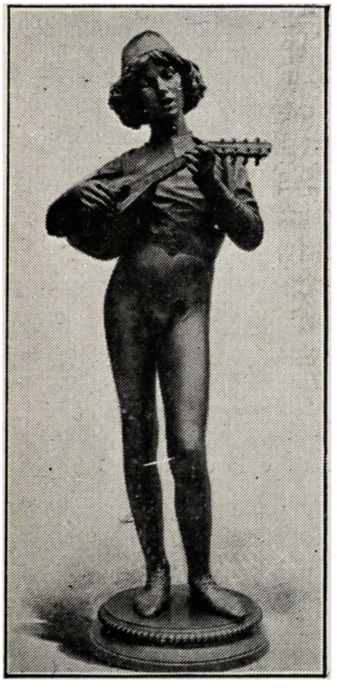
Carpeaux. — *The Dance.*
ONE *of the sketches for the famous group on the Opera. A monumental Clodion.*

Carpeaux.
The four Quarters of the Globe.
ANOTHER *group of dancers one would say.*



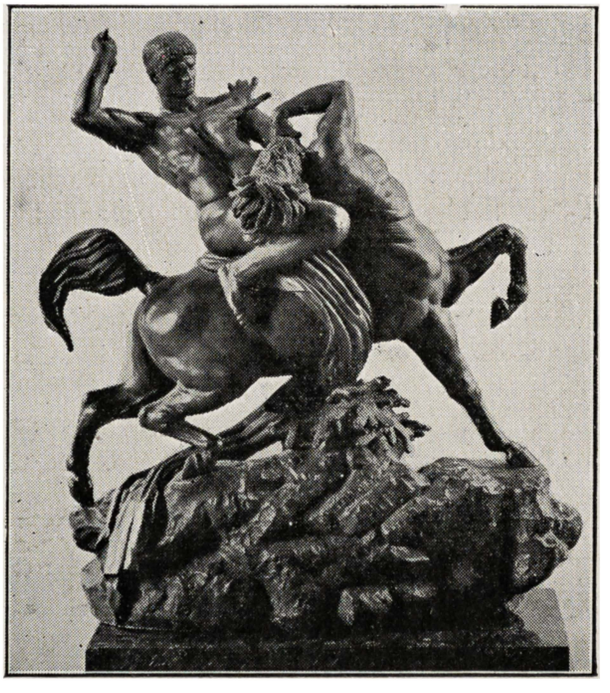
Barye. — *Tiger devouring an alligator.*

BARYE *is one of the most original of the French School, in that he created anew the treatment of animals. Without losing the nobility and style of the attitudes fixed long ago by Egyptian art, he went deeper into the secrets of animal construction and through the vigor of his modelling makes us feel the muscular contractions of the beasts of prey, the steely power of their loins, their horrid growling as they crush and tear their victims. He made his tool render their very fur. A new form of naturalism sprang out of this faithful imitation put at the service of strong conception. In fact he opened up a new province to sculpture.* (Cl. Hachette.)



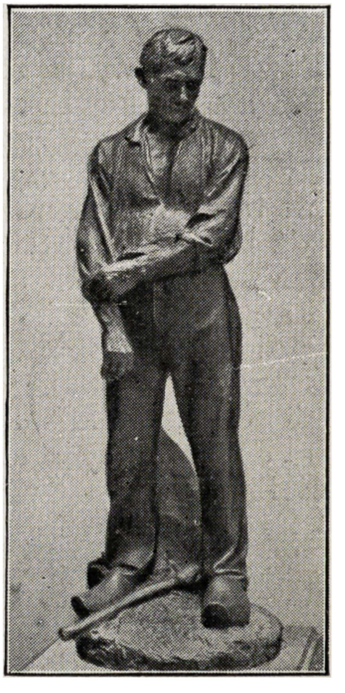
Dubois. *Florentine singer.*

POPULAR ; graceful *enough; it is a little over-pretty; precious, like Florentine metal chasing. Small bronzes may well borrow some of the qualities of painting ,witness Ghiberti and Verrocchio.* (Cl. Hachette.)



Barye. *Fight between a Centaur and a Lapith.*

ANIMAL *sculptor's work again. Barye seems to have liked the harshness of style, and the square modelling of the archaic Greek sculptors. This geometrical modelling fits in well with the lines of architecture. Since Barye, many sculptors have attempted to recover the simplification of form of the school of Aegina. Look also at his admirable groups for the decoration of the Louvre.* (Cl. Hachette.)



Dalou. *Peasant.*

A figure out of the large monument to the glory of Work. Dalou is truthful, broad and simple. He united naturalism and decoration most successfully, raising literal truth to symbolic meaning. (Cl. Hachette.)

EGYPTIAN ANTIQUITIES

THE Egyptian antiquities occupy a gallery on the ground floor, behind the Colonnades of the Louvre, and the entrance is under the archway from the « Place St. Germain l'Auxerrois. »

Egyptology has always held a high place amongst French archaeologists, and the Louvre is one of the museums where one can best study the art and history of Egypt, with the exception, of course, of its architecture.

The dominating influence in Egyptian Art is, as one knows, the anxiety ot defeat death. The immense and almost indestructible tombs such as the **pyramids** and **mastabas**, are nothing but fortresses for the eternal protection of the dead. The embalming of the mummy, the statue which sometimes reduplicates it, the accessories with which the tomb is furnished, the very paintings on the walls, are solely directed to prolonging the existence of the human soul by preserving the body within which it dwelt. The constancy of this purpose is easy to recognise in all forms of Egyptian art, architecture, sculpture, painting and jewelry. — In a museum it is the sculpture which can best be studied. You may see how Egyptian Sculpture comes to a halt half way between the rigidity of geometry and the suppleness of life. The forms of both men and animals are presented in certain set attitudes of an almost architectural simplification, which makes them so imposing and dignified. Hewn out of hard and indestructible substances, they remain as they were made, unchanging for eternity.

The bas-reliefs and paintings present the same characteristics. In them the complexity and diffusion of life are reduced to formulas of drastic simplicity.

Egyptian Art is even content on occasion to limit itself to outline only, yet such is the beauty and refinement in the long unbroken sweep of the silhouette, that we quickly cease to notice how severely conventional the method is.

Indeed, various as were its forms of expression, Egyptian Art was so curbed by its awe of tradition and its concern, before all, for symbolism and decorative effect, that it never reached the stage of complete naturalism.

The Salle Henri IV, *on the ground floor*, contains objects of large size. *At the entrance* stand a **huge Sphinx** of rose-coloured granite, corresponding with a similar figure at the other end of the gallery.

These figures of an obscure symbolism used to be placed at the entrances of tombs.

To the left: the **Base of the obelisk from Luxor**, which itself stands in the **Place de la Concorde**; it is ornemented whith sculptured figures of **Baboons** : **Sarcophagi** of wood decorated with paintings, and of stone decorated with finely carved figures. On the side nearest the window, **votive and funerary figures**, isolated and in groups; types of monumental statuary, much reduced in scale, including portrait heads.

In the middle of the gallery : ✱✱**King Seti I, and the goddess Hathor** *(p. 202)*.—✱**The Zodiac of Denderah**, from the temple of Denderah, of the time of the Roman Empire. Notice the heavens, with the signs of the constellations.

A small gallery opens off the Salle Henri IV : It

contains several **columns** of the Middle Empire finely carved.

At one end, a reconstitution of the **Chamber of Ancestors** from the Temple at Karnak (XVIIIth Dynasty).—A very fine **statue of an official** standing, and three figures of **scribes** squatting.

At the end of the Salle Henri IV : A small gallery, *at the foot of the staircase*, contains work brought from Serapeum or the Temple of the **Bull Apis**, of whom there is a statue in the middle of the room. Opposite is the statue of a monstrous divinity, the god **Bes**.

Up the staircase, on the walls, painted **Winding-Sheets**, of debased period, when Egyptian art was becoming heavy and degenerate. *On the landing* **wood coffins** is shape like mummies.

Turn to the left : Five galleries containing **Egyptian Antiquities.**

In the First Gallery : **Sarcophagi**, made to contain mummies, which they resemble in form, and painted on the inside with the picture of a mummy.

In the cases : **Funerary Objects**, wooden boxes, terracottas, small replicas of the mummy, which by multiplying it increase its chance of escaping destruction.—***Four canopes** (Vases with head-shaped lids) of the 2nd Theban Dynasty, in enamelled earthenware, of a fine blue which is constantly met with in Egyptian pottery. They are marked with the emblems of Rameses II and contained his entrails.

The Second Gallery : is devoted to **Jewelry.** The contents of the **case in the middle** are marvellous : objects of refined design made with gold and enamel; ornaments of the Egyptian Queens *(p. 203).—In the other cases :* **bronze statues** of animals, full of life, and **Little Figures**, reductions of large statues : Egyptian monumental sculpture fined down into exquisite little objects.

The Third Gallery : contains precious examples of Egyptian sculpture.

In the middle : the famous **** Seated Scribe** *(p. 204).—Around :* admirable **busts** and **statuettes.**—*On the Wall :* **paintings**, a little dry in drawing, very characteristically Egyptian in both theme and style.

The Fourth Gallery : **Vases** in hard stones, granite, basalt, diorite, and various **objects** in glass, bone, horn, and enamel.

The Fifth Gallery : A quantity of objects not precious in themselves, but of great interest, since they show us the **ordinary furniture** of Ancient Egypt. Of wood, earthenware, or bronze, they make it easy for us to reconstruct life in the time of the Pharoahs. Of all the peoples of History, this the most ancient provides us with the richest sources of information about its organisation. Among these objects the most interesting are the wooden **Chair with a back**, inlaid with ivory, and especially a magnificent **Harp.**

Finally, to appreciate the depth of thought behind Egyptian Art, one must visit the **Salle du Mastaba** in another part of the Louvre. There will be found the **Offertory Chamber** of an ancient Egyptian official. The delicate **bas-reliefs** on its walls represent scenes of hunting and fishing, agriculture, navigation, a funeral feast, etc. ; in short, human activity persists beyond the grave, embodied in sculpture.

Around : Several **statues** dating from the ancient Empire : **Nesa**, **Sepa**, the **Column of the Serpent King.**

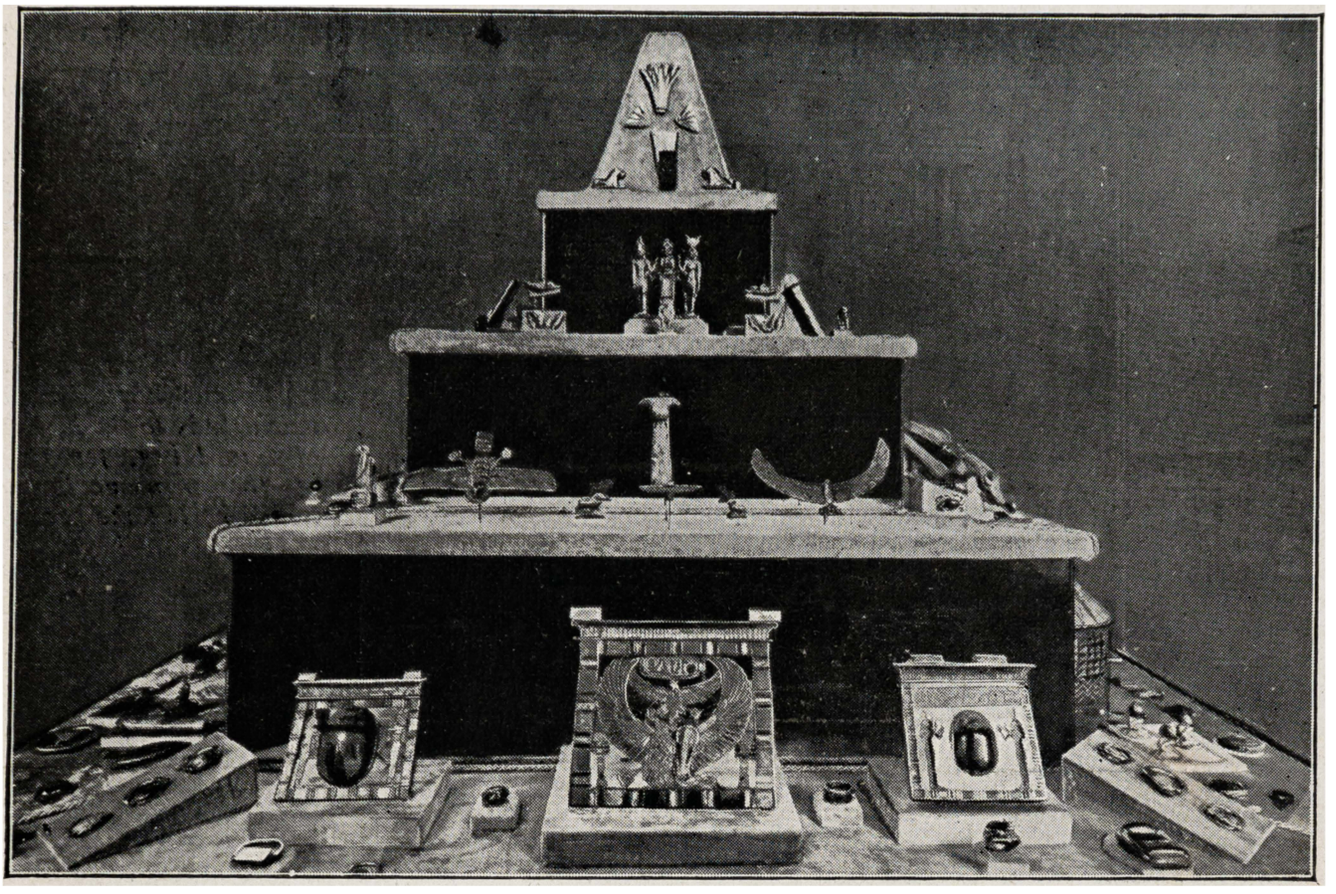
The Egyptians, were so successful, in their efforts to ensure the indestructibility and permanency of all that they made, that no doubt the soil of Egypt would have preserved indefinitely all that they entrusted to it were it not for the curiosity of us moderns who disturb the mummies from their eternal sleep.

Gallery of Egyptian Sculpture.

THE great sphinx in rose-coloured granite gives an idea of the monumental character of Egyptian sculpture and of how it translated the forms of life into rigid geometrical shapes. Almost all these monuments are funerary; sarcophagi of basalt or wood and statues from tombs. In these figures we see how the Egyptian artist sums up the principal attitudes of the human form in lines graceful enough but so rigid that they suggest the immobility of architecture. One could easily tabulate the few fixed attitudes which Egyptian art has selected out of all the diverse positions of the bodies of men and animals. Underlying it all is the set determination to achieve eternity.

King Seti Ist and the Goddess Hathor.

BAS-RELIEF in painted limestone, from the King's tomb. This conversation of king and goddess is full of grace and dignity. The relief is very low, the drawing of the contours very elegant. The colour, excellently preserved, lends a note of realism, so that despite the rigid Egyptian convention, we feel an accent and emphasis which give the sense of life. How far it takes us back in history to look upon this Pharoah of the XIXth dynasty!



Case of Egyptian jewelry.

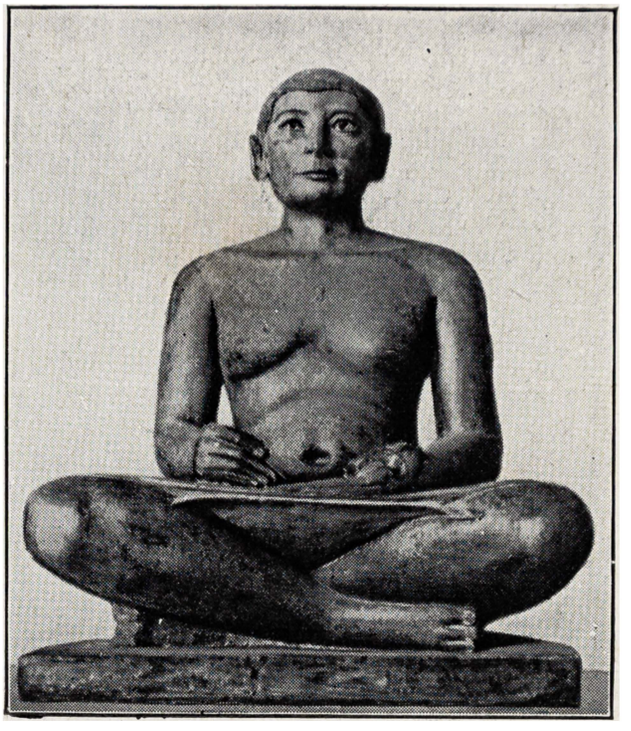
THE *true miracle of Egyptian art is its longevity. And even if its architecture and its sculpture have suffered somewhat under the wear and tear oftime and deliberate maltreatment, its jewelry is exactly as it was four or five thousand years ago, and still flashes as it flashed upon the throat and shoulders of its queens. Of gold cloisonné enamel and cut stones, these ornaments, despite their age, have a charm and brilliancy which kills our modern work.*

Case of animals.

THESE *little bronze figures show us that the Egyptians in their small work departed somewhat from their rigid geometrical designing. Despite the immobility of pose, the modelling is more supple and more pushed than in the big monumental figures. These night birds and these cats seem hardly yet awakened from their long sleep in the tomb; the little beast with its bright coat and eyes of coal has surely escaped from the infernal regions.*

Horus pouring out a libation.

A bronze statue of a size unusual for bronzes. The bird's head is very cleverly set upon the shoulders. The flat hips and muscular legs are fine in style. Notice the similarity of the proportions to those of Seti on the previous page. The arms with their graceful gesture carried a vase to pour a libation upon a statuette of the King which originally stood in front of the god. The date of this fine bronze has never been settled.



Statue of Ammon protecting Tutankhamen.

STATUE in black granite from Karnak. It was exhumed during Mariette's earliest excavations. Statues of this period have great purity of form without losing the sense of life. Historians have devoted much study to the history of this King, for most of the monuments on which he left the records of his reign have been deliberately mutilated by usurpers. The recent discoveries have shown that he has been unfairly judged.

The seated Scribe.

LIMESTONE statue discovered by Mariette (3500 B. C.). Apparently it was customary for high officials under the Pharoahs to have placed in their tombs, funerary statues of themselves, in which they were represented as scribes listening to the dictates of their master. Several statues in this posture have been found, which differ only in some variation in the position of the legs. The legs, by the way, are the part that is least well observed. This scribe is a masterpiece, memorable for the naturalness of the attitude, the attentiveness of expression, and truth to type. As always in Egyptian art, and this time more than ever, life has been imprisoned in shapes so balanced in their equilibrium that they evoke the idea of eternity.

ANTIQUITÉS ORIENTALES
(Chaldea, Assyria, Persia)

THE Louvre is of all Museums the richest in monuments from ancient Asia. They cannot be catalogued as easily as those from Egypt for they belong to civilisations very distinct, widely separated by distance and by time. When we look at their products we must be careful to consider the larger divisions of their history.—1. The most ancient work (from excavations at Tello) take us back twenty-five or thirty centuries before our era into the history of Chaldea or lower Mesopotamia.—2. The excavations of Susa take us almost as far back in the history of Elam.—3. The monuments from Khorsabad (near Nineven) inform us about Assyria under the Sargon dynasty (VIIIth century B.C.). — 4. Persia under the Achaemenidae (Darius Xerxes, VIth century B.C.) is represented by objects from excavations made at Susa. — 5. From the Persia of the Achaemenidae we can pass to the Persia of the Sassanidae, after the interruption by Greek domination under Alexander. — 6. After Persia under Sassanidae, we have Persia under the Mussulmans. But we have been out of touch with antiquity for some time now. These general divisions possibly do not agree exactly with the facts of history ; but they will help us to find our way in the complexities of ancient Asia. There are many considerable gaps in the collection, for the soil of these countries has not preserved like the sand of Egypt all that has been buried in it, to bear witness to its former civilisations. Thus from the most famous town of all, Babylon, there is hardly anything in our museums, just as there is hardly a trace of her site near the Euphrates.

We now come to the :

GALERIE CHALDÉO-ASSYRIENNE

On the ground floor, entered it by the door opening under the archway that leads to the Place St. Germain l'Auxerrois.

The first objects, taken in their chronological order, are the nine **Statues** in dark green diorite in the middle of the gallery. They represent a King-High-priest, **Goudea,** and belong to between twenty-five and thirty centuries B.C. *(p. 207).* — On the wall, **bas-reliefs from Khorsabad,** near Nineveh, which decorated the palace of the Sargons, (8th century B.C.) *(p. 207).* The bas-reliefs represent kings, deities and priests. *In the window embrasures,* a number of **bas-reliefs** of very delicate execution; despite the strangeness of certain conventions there is a remarkable amount of truth of detail ; Assyrian life is here described with great naturalness, its types, its costumes, its occupations.

In the four corners of the room : The famous **Winged Bulls** which supported the palace entrances.

LA SALLE SUSIANE

(Susiana, province of Ancient Persia)

It is filled with works brought from Susa, mostly from the Susa, of twenty centuries B.C., and not the more recent Susa of Darius.

In the middle is ✱✱ the famous **Stele**, called the **Tables of Hammourabi**, the most ancient of law-tables, written in cuneiform character *(p. 208)*.—Among the most remarkable things, ✱✱ the Queen **Napir-Asou** *(p. 208)* in bronze; ✱✱ the **Stele of Naram Sinn** *(p. 208)* and a series of **Boundary Stones** carved with bas-reliefs strange and rude.—The fragments of a **Lion in enamelled earthenware**, of much later date, and a delightful **Lion** in bronze of the Achœmenidian period, that is Persian.

On the walls of the North staircase, are hung **casts of Nimrod**, taken from the original bas-reliefs in the British Museum, which show us the warlike life of Assyria.

THE SALLE CHALDÉENNE

On the first floor, objects belonging to the same series as those on the ground floor; first, the **Vulture Stele**, savage record of the history of Eannadou, King of Lagash (3000 B.C.). — ✱✱ **Silver vase of Entemena** *(fig. 209)*. The most ancient representation of decorative animals, which will last as long as human art itself.—In the two cases on either side of the **Assyrian Lions** from Khorsabad, precious objects, worked with great delicacy, **libation vases, votive bas-reliefs, votive staff**, a number of objects of remarkable workmanship to which clings an atmosphere of poetry due to association.

In the **Salle de Susiane**, fragments from the **palace of Darius** at Susa (reconstructed in the next room). Two works, one especially remarkable, **a ✱✱ hypostyle Capital** *(p. 210)*, and the wall decoration of enamelled bricks, the most ancient example of this polychrome decoration, which continued to be a very characteristic feature of Persian and Mussulman architecture ; the **Lion Frieze** and the ✱✱ **Archer Frieze** *(p. 210)*.

Such fragments, and the ruins which still exist in Persia, allow us to create in imagination the magnificence of these buildings which so dazzled the ancient Greeks. Despite the differences of their various civilisations, the essential similarity of Persia, Chaldea and Assyria is very striking. To follow the development of Asian art down to modern times, through the different phases of religion, empire, revolution, we must go from the Salle de Susiana into the **Gallery of Mussulman Art**. There we still find enamel work and examples of all the diverse crafts and arts which depend upon the skill in using earth and fire in which the East excels.

Statue of Goudea.

THIS *statue of Goudea belongs to a series in which he is represented either sitting or standing. The hands are placed in a religious ceremonial position. On his knees a tablet with an architectural plan; which shows that he is here represented as the builder.*

Winged bull.

COLOSSAL *figures decorative and religious which stood at the palace entrances. This winged bull, the Cherub, of which mention is often made in the Bible, is composed of the four elements taken from the four creatures which are the masters of creation: the head of man, the mane of the lion, the wings of the eagle, and the body of the bull. The head wears a mitre with a double row of horns. This monstrous divinity typifies force.*

Serving men.

THERE *are many conventions in these reliefs similar to the conventions of Egyptian art, yet the realism and observation does not suffer. The types of head, the attitudes of all, King, servants, common people, animals, — have an accent that convinces us of their truth. The bas-reliefs of this room and those of the British Museum, of some of which there are casts hung upon the staircase, give us the liveliest and most varied description imaginable of Assyrian civilisation in the VIIIth century B.C.*

Statue of Queen Napir-Asou.

Of bronze, about 1500 B.C. She reigned at Susa. An inscription tells us her name, with a list of her offerings to the gods, and casts malediction upon whomsoever should destroy her. Statue cast hollow and filled with molten metal. Lacks grace of general form, while, as in all archaic art, the superficial details are chiselled with extreme care. The dress consists of a bodice with short sleeves, and bell-shaped skirt, with a fringe at the bottom. It is interesting to compare the modelling of the hands with those of the Goudea in the next room.

The Stele of Hammourabi.

The top of this stele, which is of basalt, and 4 ft. 2 inches in height, is sculptured in bas-relief, that represents the sun god Shamash, bearded, with a crown of four rows of bulls' horns, dictating the law to King Hammourabi. The said law is engraved upon the stele in cuneiform character. The law of old Chadea as codified here, follow relentlessly the principle of an eye for an eye. This is the earliest code known (2100 B.C.), earlier than the book of Leviticus, which apparently borrowed from it and it witnesses to an advanced state of society moral domestic and social.

Stele of Naram-Sin, King of Agadé.

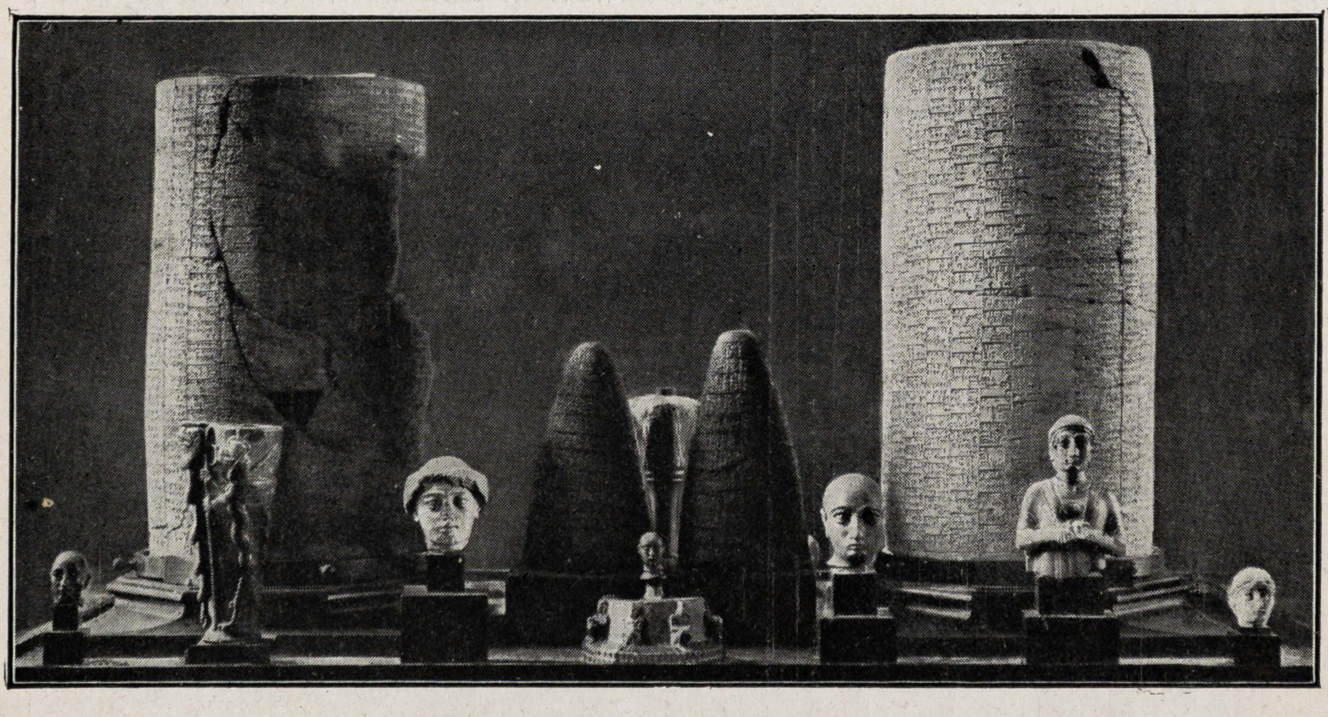
This bas-relief commemorates a victory. The King and his army are pursuing a beaten enemy into the mountains. In the sky are the stars, symbols of the protecting gods, the Sun and Venus, Shamash and Ishtar. The interest of this work is not only historical; it is of rare plastic beauty. The beauty of form, expressiveness of attitude, and even the landscape, all reveal an art highly developed. The date is 2700 B.C.

Chaldean gallery.

OBJECTS *collected from Susiane by the Morgan expedition. Fragments of the "Vulture Stele" representing the victory of Sharroukin and the chastisement of the enemy (2500 B.C.). Small statue in diorite which is apparently a reduction of the Goudea.*

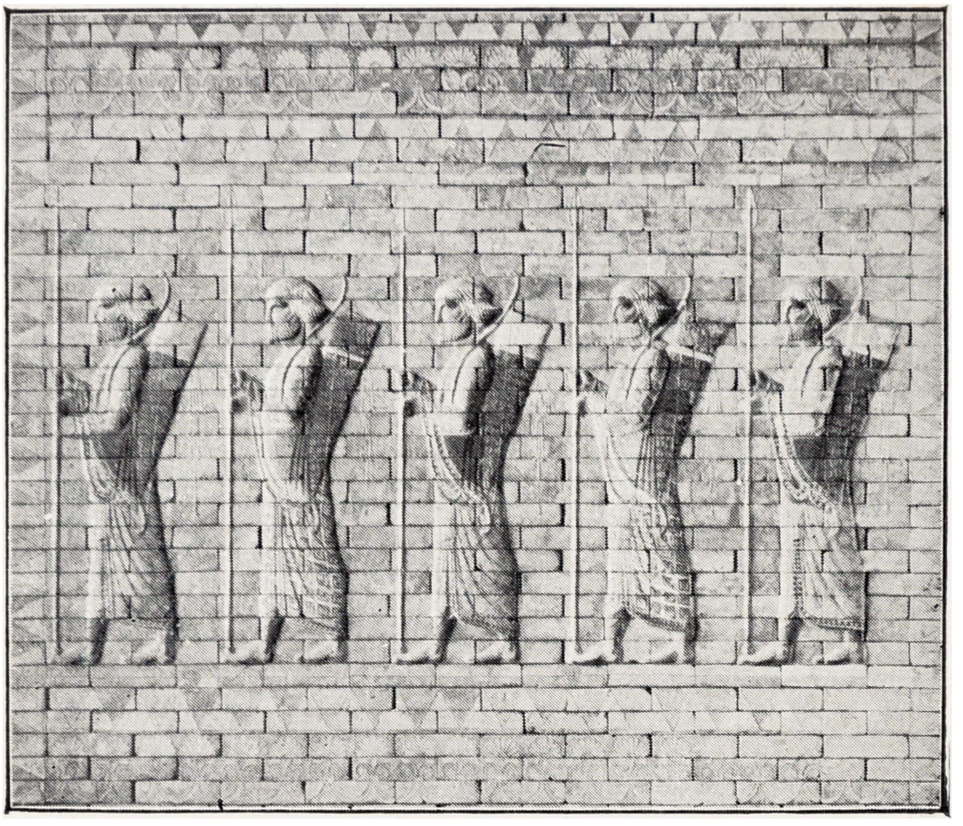
The vase of Entemena.

DELICATE *engraved decoration with the ox the antilope and the eagle, creatures which occur persistently in oriental art.*



Case of various objects.

THE *bas-reliefs and figures in these cases are not only of interest archaeologically. They show us how highly developed were the plastic arts and how deep the feeling for form in these old civilizations of Chaldea and Susiana.*

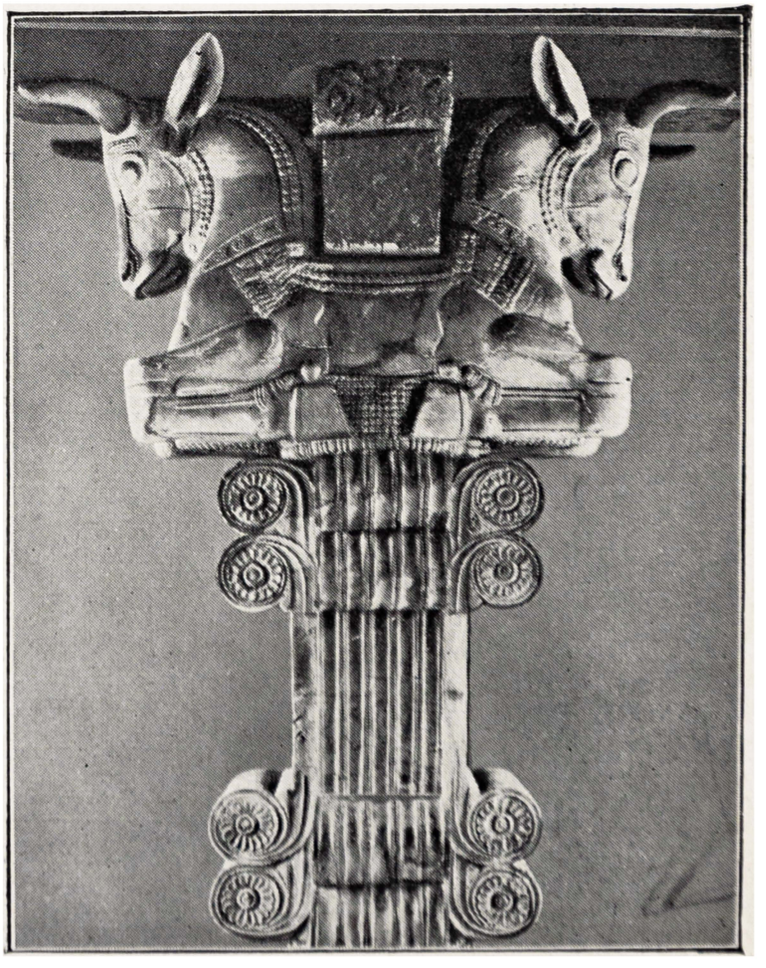


The Archer Frieze.

THIS *decoration in enamelled brick work from the palace of Susa recalls somewhat the Assyrian basreliefs, and, on the other hand, announces the polychrome decoration of mussulman Persia, which is like large scale jewelry. The original models for these figures were the archers are King Darius' guard. Herodotus described these Immortals of the Royal Guard and tells us how proud the barelegged Greek hoplites were of putting to flight at Platœa these long-gowned warriors. The decoration symbolically guarded the palace.*

Capital from the palace of Artaxerxes Mnemon at Suza.

THIS *fragment from the Throne Room of Artaxerxes' Palace, of which there is a restored model in the next room, allows us to conceive the scale of these enormous Asiatic buildings. The column upon which the capital stood was about 67 ft. high and 72 such columns carried the roof. In this palace Alexander took his ease after his conquests. The building was set on fire by the Macedonians, in a night of orgy. Even in a fragment so small as this archaeologists can trace the different influences which contributed to the making of Persian art. The bulls are evident recollections of Assyria; the volutes apparently came from Ionic buildings in Asia Minor: and a lower bell-shaped capital, which does not appear in the reproduction, is borrowed from Egypt. Darius' empire touched these three countries. The Persians, the latest of the successive empires of ancient Asia, invented very little in the plastic arts. They were content to preserve the forms familiar to the civilizations that preceded them, or that lived close at hand.*



DECORATIVE ART

ANTIQUITY

THE MIDDLE AGES — RENAISSANCE — MODERN

GREEK AND ROMAN ANTIQUITIES

The small objets exhibited in the following rooms are antique and of Greek or Roman origin.

SALLE DES BIJOUX (Jewelry)

Antique Jewelry and other objects; notice in the large glass case, *the Gaulish helmet*, in gilt and enamelled iron; found in the Seine near Rouen; a *funerary Etruscan helmet* of conical shape; crown of gold; bracelets, rings, etc. *A golden collar*, Etruscan. In the middle case; *The so called *Treasure from Bosco Reale*, discovered near Pompei, on the site of a villa, destroyed by the eruption of Vesuvius; consisting of 94 pièces of silver in excellent preservation, Greco-Alexandrine in workmanship.

SALLE DES BRONZES

At the entrance a large *Statue of Apollo*, in bronze gilt, found near the theatre of Lillebonne. Also in the gallery many objects of daily use, and statuettes; amongst them works of great beauty; **the Apollo of Piombino*, so called, an archaic statue, which is considered to be a replica of a statue by Kanakhos; **Bust of an athlete* from Benevento, of the Vth century.

GREEK POTTERY

It occupies several rooms which lie side by side in the South Wing of the Louvre. Starting from the Empire Gallery of paintings.

The firts room on the left is the Salle de Clarac, in which on the mantelpiece is the **Barberini Ivory** *(p. 222)*. In the next room are large vases and amphoræ, decorative in character, no doubt intended not for use but as prizes or presents,

Next are the galleries in which are exhibited **Tanagra Figures** *(p. 214)*, and **White Attic Lecythi** or perfume vases *(p. 214)*.

To follow the development of Greek Pottery, we must take the series of parallel galleries in order. The first gallery exhibits pottery from various sources, of which the most remarkable archæologically are the large **vases "of the Attic Dipylon"** archaic bowls which take us back to the infancy of art in Attica.

The next room contains a number of little **terracotta figures** discovered at Myrina near Smyrna, which it is interesting to compare with the figures from Tanagra. They are less pure in taste, and were not created like their sisters from Attica and Bœotia under the influence of Praxiteles. None the less they are full of charm and spirit.

The next two galleries are devoted to.

ETRUSCAN ANTIQUITIES

The memory of the peoples that had a cult for the dead is the more enduring, in that time which defaces palace and temple respects the tomb. All that the Etruscans have left us are the furnishing and decorations of their sepulchres. A sad funereal art, it yet has poetry and beauty

GREEK POTTERY *(Continued)*

Pottery in terracotta, sarcophagi with recumbent effigies, such as remained in fashion into the times of Roman art, **paintings** in flat tones, no doubt very like the antique Greek painting such as is described by the ancients.

Lastly the next galleries contain an incomparable collection of **painted vases**, dating from the VIIth, VIth and Vth century B.C. They are generally Attic in origin. Craterae (cups for drinking wine mixed with water), Amphoræ (large vases with two handles), Hydriæ (water jugs) and cups of various forms. Their decoration is far more interesting than their shape, the more especially that they are the only examples of painting which give us, if not the equivalent, at least a hint of what the great painting of Polygnotus and his predecessors may have been, of which the ancients spoke so highly. For they are of the period of great archaic painting, and the vase painters working in their black on terracotta imitated, we know, their great contemporaries. At first they painted the figures in black on the red of the pot, and later painted the backgrounds black, so that the figures stood out red against them.

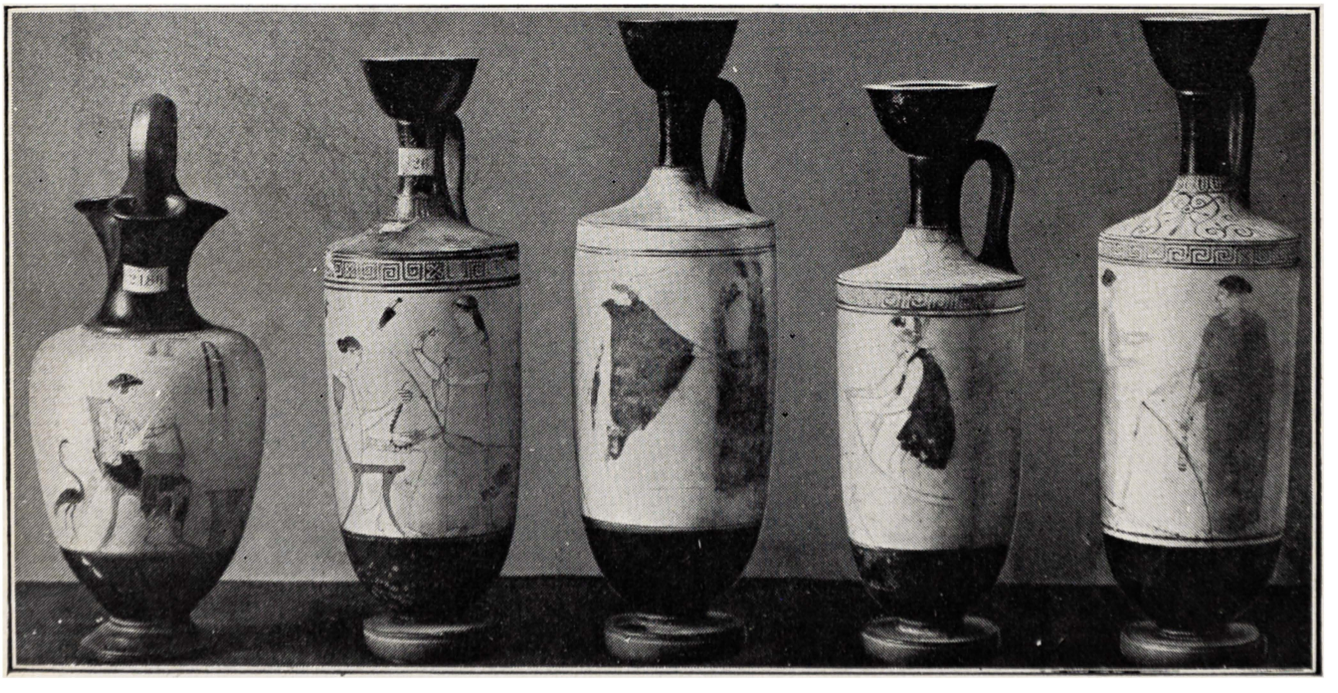
The charm of these paintings, so simple in

method, lies in the delightful drawing. Their beauty is linear. It is impossible not to take pleasure in the easy supple drawing done with the point of the brush, enclosing forms so full of life and go. It is interesting to observe how the similarity of method produces resemblances betveen this work and that of artists far removed by space and time, the Japanese painters and wood-engravers, who also were essentially line-draughtsmen *(p. 215)*.

Finally, in the last gallery, the fragments of **Pompeian painting** give us an idea of how the ancients painted; and the portraits from **Fayoum**, in Egypt, which are portraits of the dead, moderate as they are in execution, are often strikingly lifelike in expression.

Tanagra Figures.

THEY *came from Tanagra, a small town in Bœotia, and show us the elegance, coquetry and spirit of the Greek woman of the IVth century B.C.*

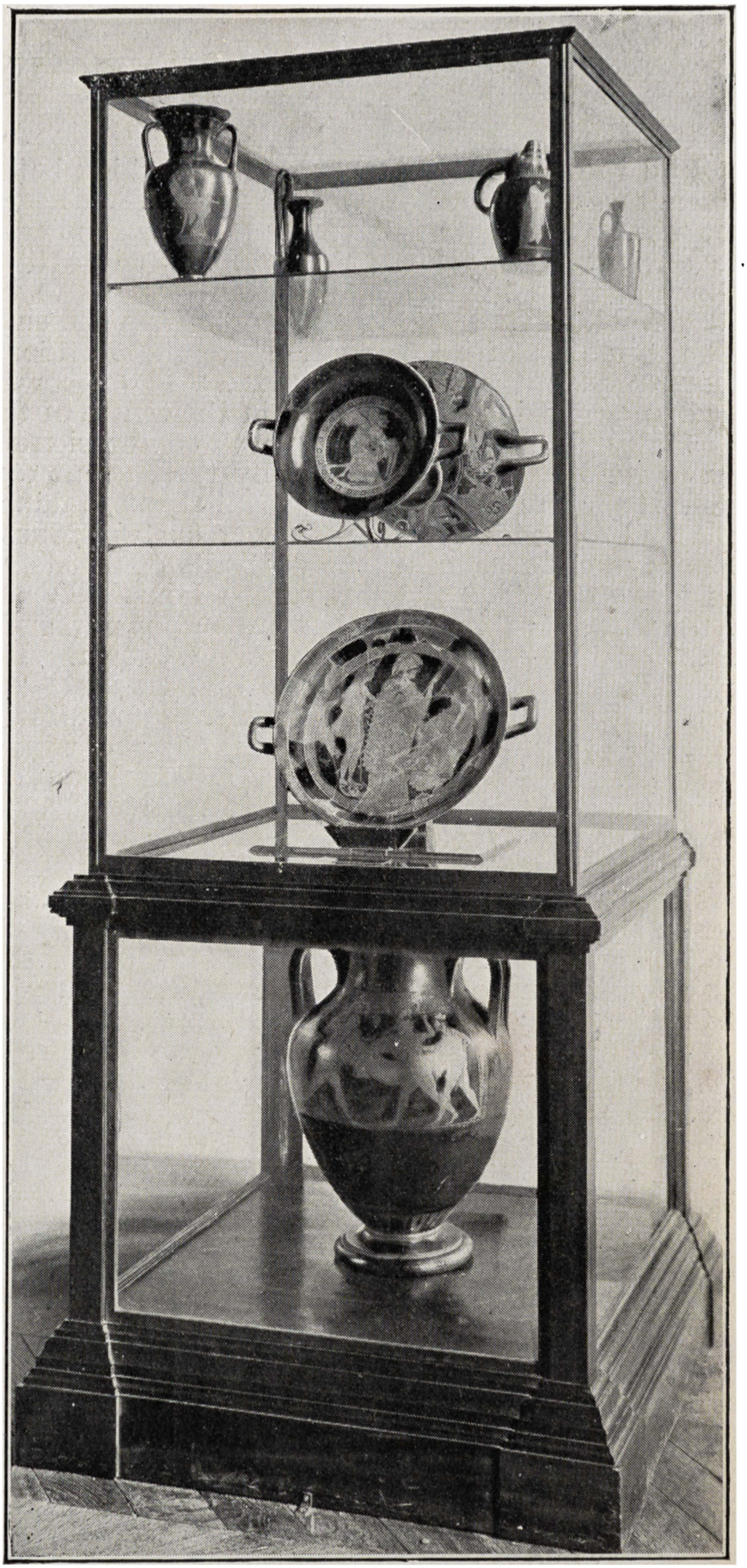


White Attic Lecythi.

AMONG *Greek vases the white Lecythi from Attica are of particular interest. Their painting has a richness and variety of colouring not found on other types of vase. As the colours are laid on a white ground the painter has used them with restraint. We have here no doubt a reduced copy of the large paintings of Polygnotus.*

Greek vases.

THE *decoration of terracotta Greek vases, of whatever form (Amphorae, Craterae, Dishes) is very simple. The only colour used is a black that does not alter in the firing. This simplicity of method no doubt corresponds to the sobriety of the mural painting of the VIth and Vth century B.C. In the earliest vases up to the end of the Vth century, the figures are filled in black and cut against the red ground. In the IVth century the figures are left and the background is blackened. Their creators were fine draughtsmen; the beauty resides especially in the delicacy of the line drawing. Grace, movement, life. What a lot to express with such slight means! The Amphora with black figures shows us the fight between Hercules and Geryon, and is signed* Exekias. *In the case on a dish by* Douris *is represented Eos carrying the body of her son Memnon. On a larger dish signed by* Euphronios *is a little composition o. Athene leading Theseus to Amphitrite.*



GALERIE D'APOLLON

Of all the galleries in the Louvre — which before it became our national Museum was the home of Kings — none other lends itself so well to its present use. It is a perfect example of the galleries in which the Mæcenas of the ancient régime loved to exhibit their artistic treasures. The finest gallery in the Kingdom, it belonged of right to the King of France. It is called Apollo's Gallery because Apollo was the emblem of the « Roi Soleil ; » and the motifs of its decoration are the glorification of his Sun, with the Hours, the Months and the Seasons. The decorations are by Ch. Le Brun, but its finest painting, the panel in the centre of the ceiling is not by Le Brun but by Eugène Delacroix, who was commissioned to complete the decoration of the room left unfinished by the ancient régime. The subject of this splendid picture outranges the royal theme, taking as its motif the glory of light and the victory of order over chaos. Much of the decoration of the room is modern, such as the portraits of artists, which are woven in Gobelins tapestry. The richness of the Louis XIV style asserts itself however in the *Boulle* cabinets, which are meant for such a room. Almost every object exhibited here belonged to the Crown. The collection of enamels is the finest in the world.

Enamel is an art demanding the profoundest skill and knowledge, and employing precious materials. It is painting with colours which are obtained by firing. The colouring matter is laid upon copper, which in the case of "champlevé" is hollowed out to receive them, a thin partition being left between different colours, whereas in the case of "cloisonné" the colours are laid upon the surface, separated by little raised filigree enclosures. These divisions resemble a little the leading in stained glass windows ; and there is a certain similarity of technique in the two arts. Enamel work extends from the XIth to the XVIIth century ; the use of the metal partitions between the colours going out of use in the XVth century to give place to a technique of fused enamel resembling oil painting.

Entering the Galerie d'Apollon from the Rotonde, keep down the left hand wall, come up the gallery again looking at the cases in the middle, and then go down the right hand side.

Left hand wall : 1st and 2nd Cases : Enamelled plaques and medallions of the XIth, XIIth and XIIIth centuries. A cross signed by *Garnerius*. They are called Limoges enamels or Mosans for technical reasons ; in style and subject they are Byzantine.

3rd Cases : Its contents are of great historical interest ; ✱**the sword of Charlemagne**, so called (XIIth century), the Hand of Justice, and the sceptre, which were used at the Coronations of the French Kings. Rigaud has put them into his portrait of Louis XIV.

5th Cases : Various jewels and enamels of the end of the Middle Ages. Notice the **portrait of Jean Fouquet,** in which is recognizable his bold drawing and the lettering of his inscriptions and miniatures. After this period, enamel imitated painting in manner; these pictures are of the same family as the painting of the "Maître de Moulins."

6th and 7th Cases : Enamel painting is now Italian in manner, drawing becoming of more importance than brilliance of colour. They are attributed to the Pénicauds.

8th and 9th Cases : Enamelled plaques of the XVIIth century ; enamelled dishes by P. Reymond. The enamellers are to a certain extent imitating the style of the School of Fontainebleau.

10th, 11th and 12th Cases : Enamels of the XVIIth century ; enamelled plaques by M. Courteys. The art of enamel died with the

Renaissance in the middle of the XVIIth century.

At the end of the gallry, a case full of remarkable objects : ✱ **The Holy Women at the Tomb**, Byzantine plaque, in silver repoussé and gilt (XIth century).— ✱ **Antiques vases** with mountings of the XIIIth century.—✱ A casket for an evangelistary of he XIth century. These objects belonged to the Abbaye of St. Denis, as did ✱✱ **the Virgin in silver-gilt**, which was offered to it by Queen Jeanne d'Évreux at the beginning of the XIVth century. This little figure is already a little precious and dry, delicately treated as it is (*p. 218*).

Returning by the cases in the middle of the gallery :

1st Case : **The Reliquary of St. Potentian ;** Lacks delicacy of workmanship, but very interesting in subject. St. Potentian appears dressed in the armour of the XIIth century.

2nd Case : Gems formerly in the possession of the Crown.

3rd Case : **The "Crown Diamonds ;✱The Regent,"** the finest diamond known.

4th Case : Crown jewels of the XVIIth and XVIIIth century.

5th Case : **The "Kiss of Peace"** from the Chapelle de l'ordre du St. Esprit.

6th Case : Reliquaries of the XIIth and XIIIth centuries, ✱**Chief Reliquary of St. Martin de Sourdeilles** (from Corrèze), **funerary plaque** of 1306.

7th Case : **Jewels and enamels** of the XVth and XVIth centuries.

Returning down the right hand wall :

1st Case : ✱**Shield and helmet of Charles IX ; Ewer of Charles V** representing the conquest of Tunis.

2nd Case : **Léonard Limosin**. A **St. Thomas** with the head of François I; a **St. Paul**.

3rd Case : Various enamels.

4th Case : **Léonard Limosin**. 1553. **A Calvary** with a portrait of François I ; **a Resurrection** with a portrait of Henri II.

5th Case: **Monvaerni.** Limoges, 2nd half of the XVth century. Triptych ; scenes from the Passion. Style still rude and archaic.

6th Case : Limoges enamels of the XVIth century. Portraits of the **Duc de Guise,** of **François I** and of **Henri II** on horseback. Mythological scenes. Enamel now follows contemporary painting in all its different styles, from the large decorative style of the masters of Fontainebleau to the delicate portraits in the manner of Clouet.

7th Case : **Courteys.** Enamelled plates and dishes of the XVIth century.

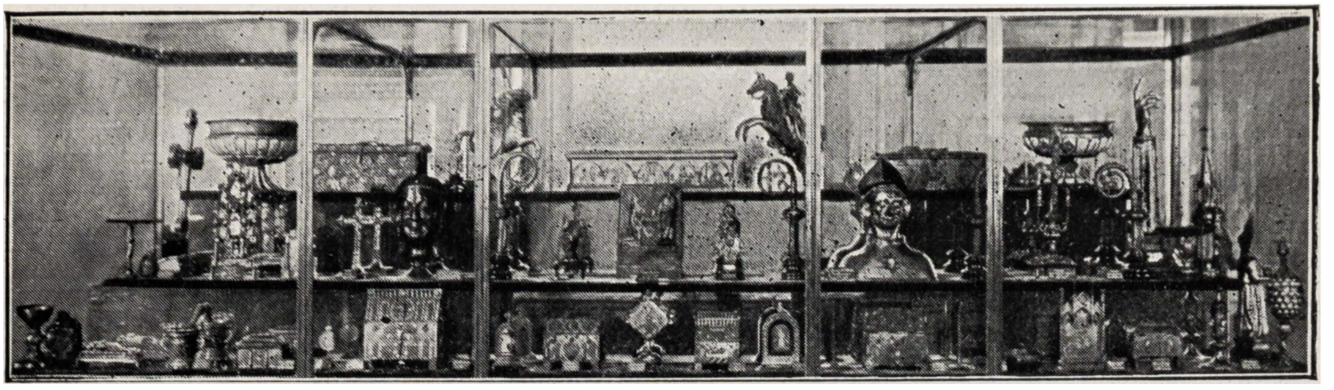
Galerie d'Apollon.

Case of objects from St. Denis.

It was Abbé Suger who had the antique vases mounted. The Byzantine objects were brought from Constantinople. The paten and the boxes for holding the Evangelistary go back to the times of the earlier Capets. Before these very ancient objects one feels one is almost present at the birth of France.

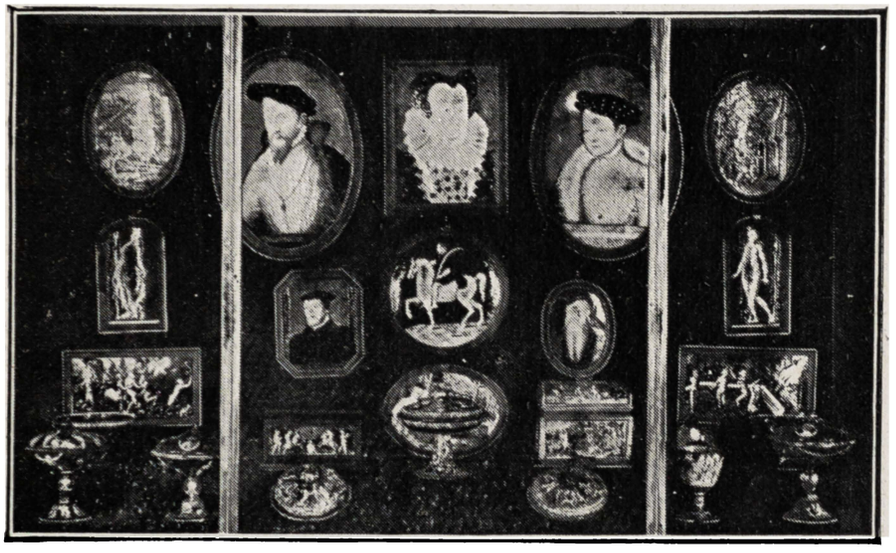
Virgin of Jeanne d'Evreux.

It was offered to the Abbey in 1334 by the widow of Charles le Bel



Case of enamels of the Middle Ages.

THE *most important exhibits in the Galerie d'Apollon are the goldsmith's work and above all the enamels. The earliest enamels are of the XIIth and XIIIth centuries; Limoges or Mosans, cloisonnés or champlevés, the drawing of which is Byzantine in character, similar to what we see in the miniatures and stained glass windows. In the cases there are many reliquaries made in the shape of churches, their sides ornamented with bas-relief repoussé, or with enamel. Sometimes the reliquary follows the shape of the relic it is meant to hold: so that the "chefs", which were made piously to preserve a skull have the form of a strange barbaric face.*



Case of enamels of the XVIth century.

IN *the XVI th century the French enamel workers copied the style of large scale painting: the partitions which separated the different colours and made the drawing rather dry and stiff had long been abandoned, and enamel now imitated the gradations of paint. In this case are examples of the admirable work of Léonard Limosin whose enamels are very successful translations of Clouet's painting.*

Case of enamels of the XVIIth century

HERE *again we see how faithfully the French enamellers such as Léonard Limosin reproduced the style of the Fontainebleau school. And the enamels, though they cannot compete in suppleness with true painting, often succeed through the sheer beauty of the material itself in giving fresh life to the rather exhausted art of the pictures which they copied.*

RENAISSANCE BRONZES AND POTTERY

The gallery called the **Salle du Trône** which is decorated with fine tapestries, of which the best belong to the famous series of **Maximilian's Hunting-Scenes** contains Renaissance furniture — a **coffer** of the time of Francis I from the Château of Azay-le-Rideau; chased **Armour**. But especially noticeable are the cases of French and Italian **Medals**, and the marvellous little **Bronzes** of the **Florentine School**. These have all the vigour, life and movement of their school, always at its best in bronze. Donatello's style and influence is noticeable in many of these little figures.

In the next gallery are cases of **Italian Faience**, of the XVth and XVIth centuries (from Faenza, Deruta, Gubbio, Castel Durante, Urbino); one is struck by the way in which their decoration imitates big scale painting,

Then in the following room, which has old woodwork of the time of Henri II, are cases of **Faience from Lyons, Rouen, and Moustiers**, remarkable for the richness and distinction of their blue decoration.

In the next room, is the alcove to which the stricken Henri IV was carried after his murder. In the central cases, ✱✱ large **dishes** by **Bernard Palissy** *(p. 223)*, and ✱✱ **Faience** from Oiron or St. Porchaire *(p. 223)*.

Finally, in the last room, **Venetian glass** and **German pottery**.

THE GALLERY OF THE IVORIES

Ivory is a very delicate and precious material which has often been used for reductions of large statues. Indeed it is in this reduced form, that sculpture survived during that long period in which the making of statues ceased, between the end of the ancient world and its revival in the XIIth century. It is this that makes the Byzantine ivories so precious. They preserved and made known in the West a little of the plastic science of tne ancients.

After the XIIth century, the workers in ivory followed the evolution of full scale sculpture, borrowing the inventions of the stono-carvers that cut the effigies of Christ and the Virgin. But they introduced into what they borrowed a delicacy, a spirit, and a gentleness which would have been out of place in monumental work.

It is worth noting that the Gothic sculptors were not averse from the touch of spiritual archness possessed by these little ivory Virgins; it is already to be found in the gilded Virgin of Amiens and the figures at Rheims. Colour added gaiety and brilliancy to the delicate forms of these ivories.

The diptychs and triptychs in ivory are generally portable altars on which episodes in Christ's life are represented one above the other, his Death being placed in the centre. In their composition the ivory-workers seem to have copied the illuminators of the XIIIth century.

In a case, **ivories** of the **Xth and XIth centuries**, with others difficult to date. They are all of great interest historically for they bridge the period between the darkness of the Middle Ages of the ancient world and the times of the Romans.

In another case **ivories** generally of the **XIVth century**, which are like spirited reductions of full size sculpture.

In the central case, some ivories of particular beauty, a **Coronation of the Virgin** and a **Descent from the Cross**.

The Barberini ivory.

FINE *work of the IVth or Vth centuries. Constantine or Justinian. The Earth supports him, Victory crowns him, the Barbarians supplicate him.*

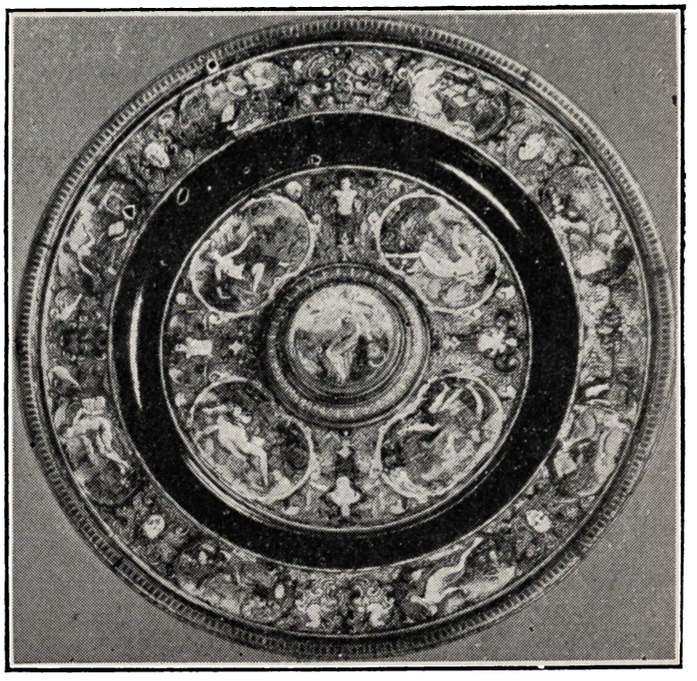
Gothic ivories.

THE *Virgin so-called of the Sainte Chapelle seems to be a reduction of the gilded Virgin of Amiens. The Virgin of the Descent from the Cross is of marvellous beauty.*

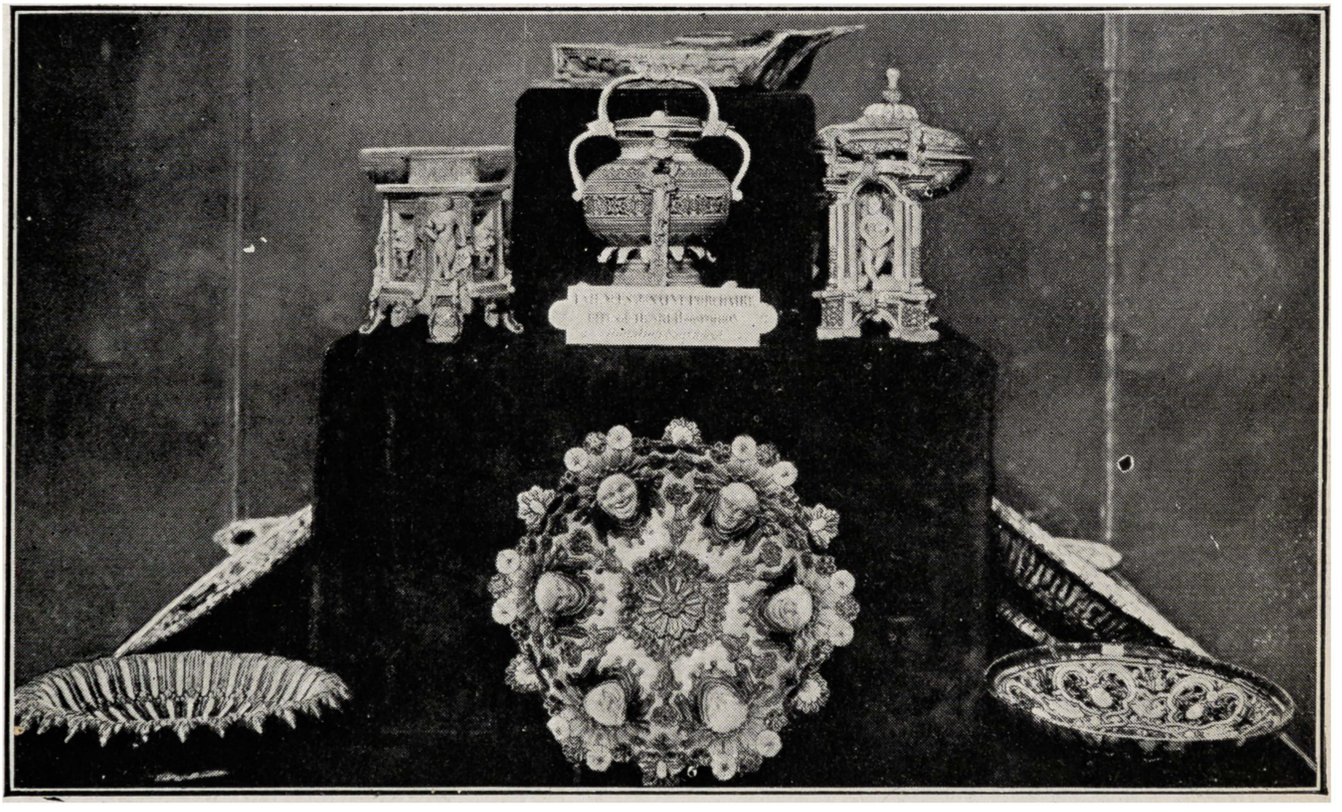
The Coronation of the Virgin.

FRENCH *ivory of the end half of the XIIIth century, contemporary with the finest Gothic figures. The traces of colour make more evident its kinship with the illumination.*

Bernard Palissy.



DISH, *called the "Temperance dish," moulded upon a pewter by François Briot. Palissy was a man of Saintonge (1510-1589), who owes part of his immense celebrity to his writings; he published a self-satisfied autobiography. His most famous faience is decorated with reptiles, lizards, fish, shells, heaped up often enough with very little attention to style. He also decorated his dishes with ornaments and figures borrowed from the metal work of his co religionist François Briot. He eagerly studied all the arts of his time, adapting all he could of them to the improvement of the local rustic pottery. He is a remarkable figure, artist, craftsman, naturalist, writer, possessed of the universal curiosity of the Renaissance, of the time when art and science were not separated but studied nature in the same manner.*



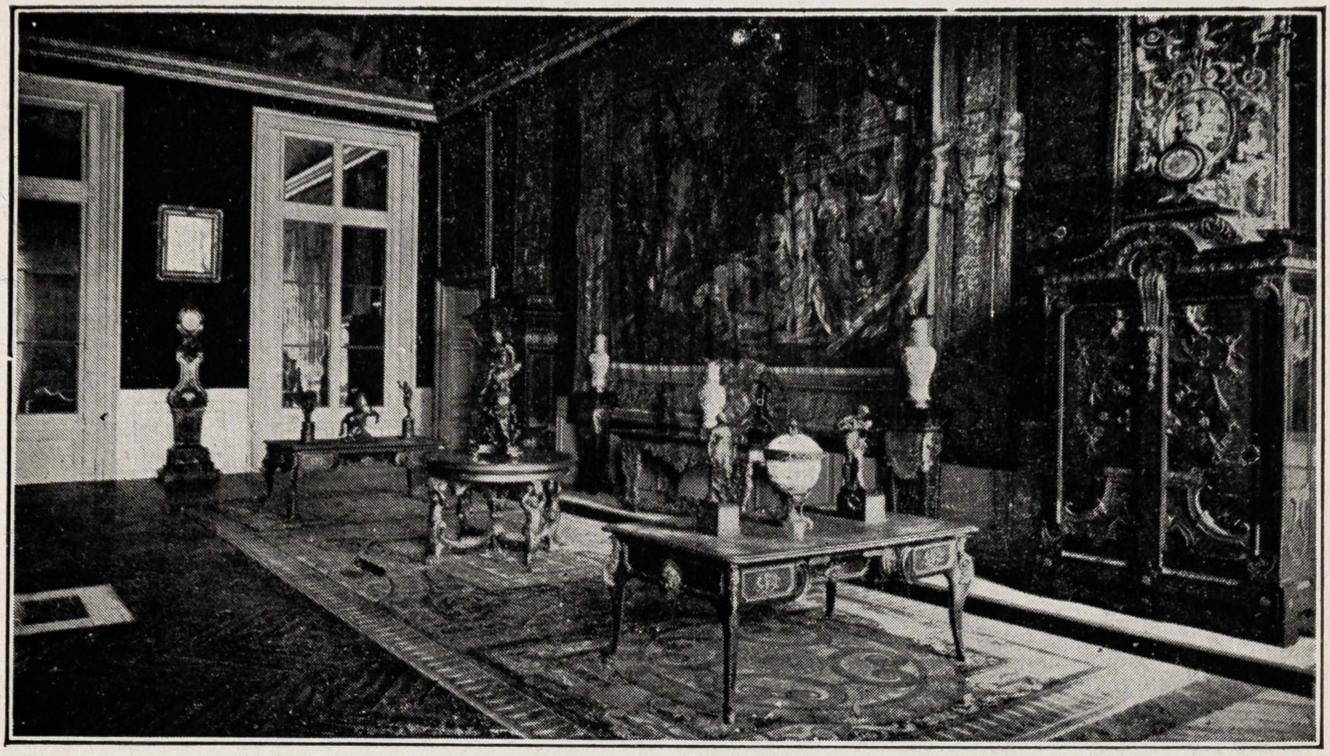
Cases of Faience from Oiron or S. Porchaire.

ALL *the various objects exibited in these cases are technically very accomplished. Very little is really known about their origin ; it is supposed from certain documentary evidence that has come down to us that they were manufactured at Oiron, or at S. Porchaire, near Bressuire. Their style of ornament dates them as belonging to the time of Henri II. Only eighty examples of them are known.*

FRENCH FURNITURE OF THE XVIIth AND XVIIIth CENTURIES

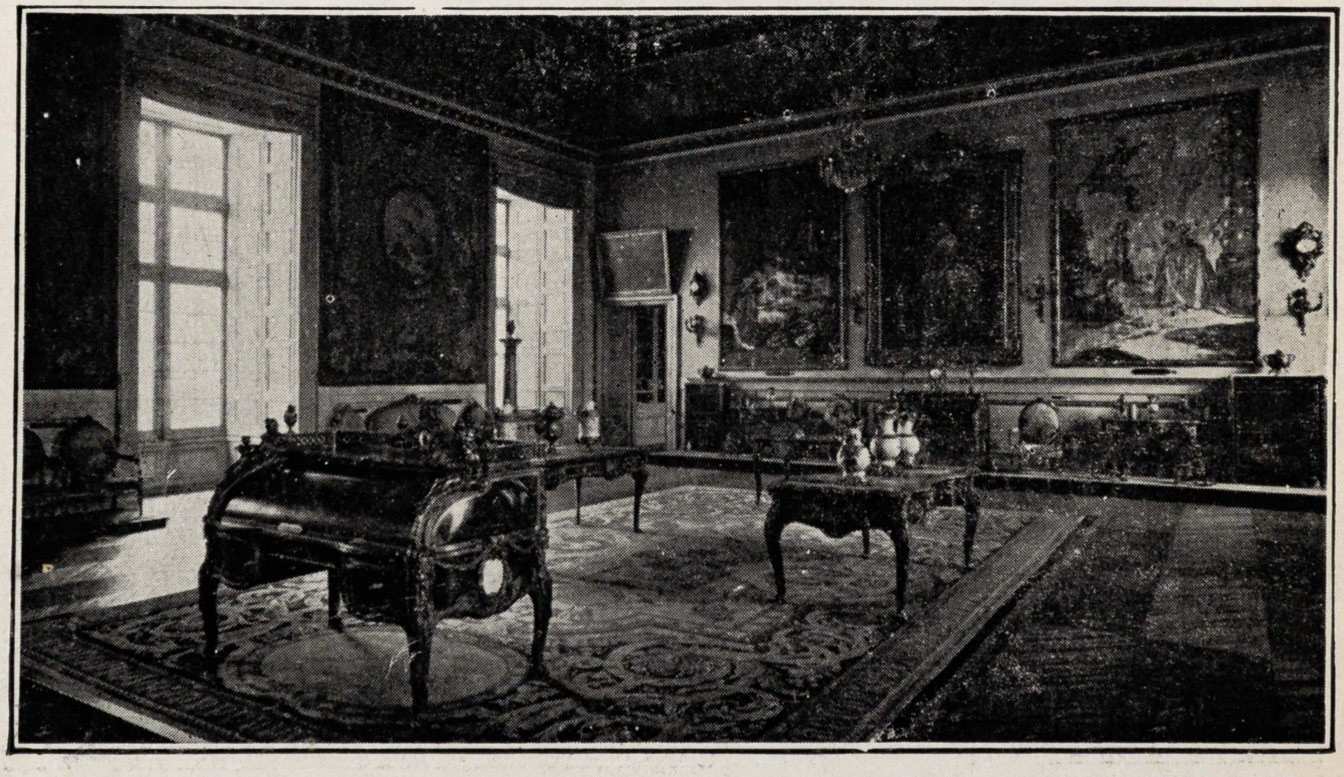
This collection of furniture is mostly from the royal collections, with many pieces of historical interest. It allows us to follow the history of French furniture during two centuries, at least of royal and aristocratic furniture, for evidently examples of furniture made in expensive materials by cabinet-makers who were original artists could not have been widely spread, less indeed than they are now when we have cheap replicas. In furniture as in everything else, the models came from above ; and were representative of the taste of a small aristocracy which yet exercised a great influence on the manufacture of furniture in general, the taste of Versailles leading the taste of the country and even of Europe itself.

Habitually the development of furniture is classified in sections corresponding to the reigns of the Kings during two centuries ; the styles of Louis XIIIth, Louis XIVth, Regency, Louis XVth and Louis XVIth. Such an arrangement is convenient, and excellent in that it refers to the personality of the ruler who set the fashion for his generation, but we must not be too strictly tied by it. As for the general development of form in furniture it is evident even in a rapid survey. To study the furniture of the Middle Ages or the Renaissance, we must go to the Cluny Museum, or other Galleries in the Louvre. Such furniture is carved and in form imitates very closely its contemporary architecture, whereas the style of Louis XIV furniture becomes more independent of architecture, though **Boulle** is still a sort of architecture of wood, tortoiseshell and bronze. Boulle indeed, helps to decorate the galleries, for it is in court-dress, so to speak, **Regency** and **Louis XV** furniture study comfort more and the daintiness demanded by the fashionable world of Paris, and chairs and fauteuils, with their curved lines and brilliant colours, seem made not for majestic royal ceremonies in the Salle des Glaces, but to play their part in the witty and gallant conversation of the salons of the day. In the second half of the century, while architecture was re-acting against the **Rococo**, the style of Louis XVIth was correcting the contorted forms of the Regency and Louis XVth furniture. Tables and chairs recovered their simple lines without losing grace. It was a very happy moment at which good sense and grace met. But this return to good sense went too far, leading to the severity and pedantry of the Empire style. In arranging the furniture an attempt has been made by placing pictures, tapestries and ornamental objects of the period near it, to create the atmosphere of the age for which it was designed. But it is not possible to achieve this fully; and truly, to put it in its setting, you must imagine it in the Galerie d'Apollon, or in a room at Fontainebleau, or at the Trianon.



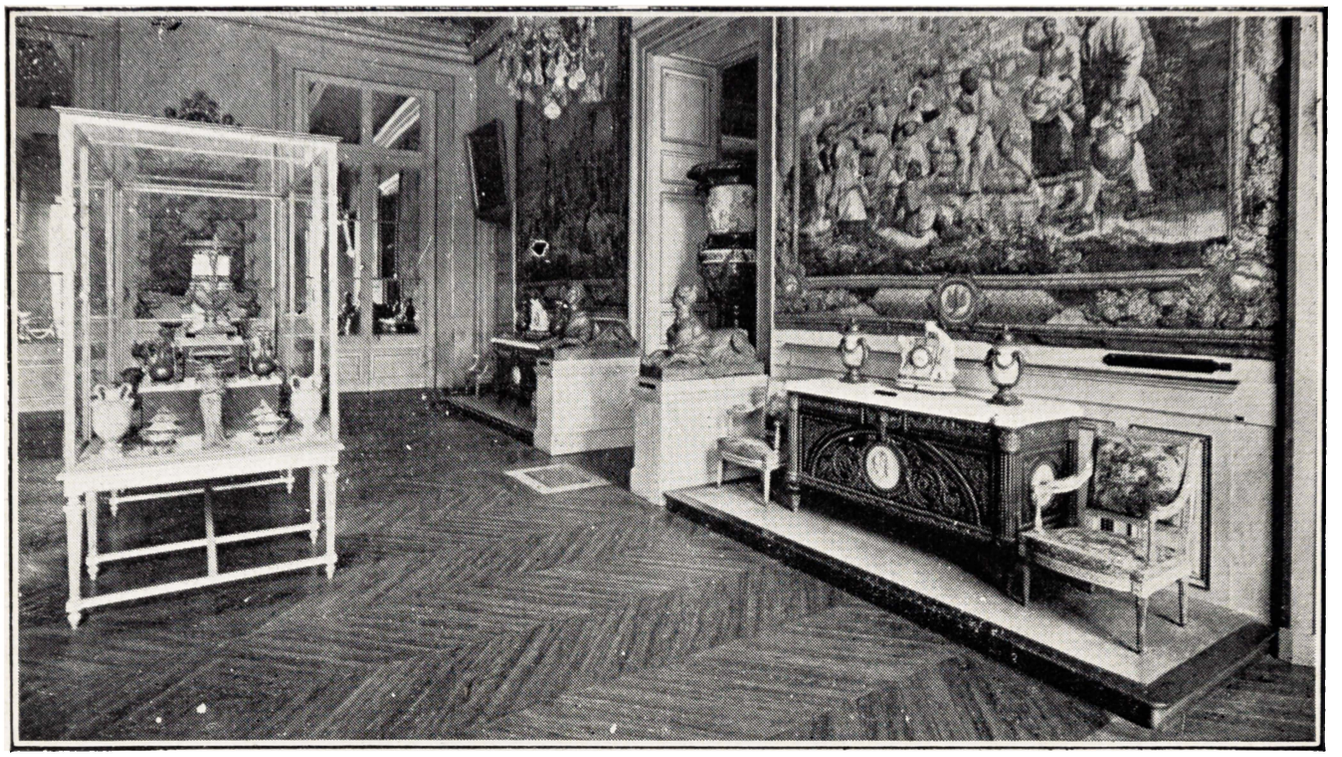
French furniture—Louis XIV style.

THE cabinets, armoires and also the large bureau are all the work of André Charles Boulle. Severe and magnificent decoration in tortoiseshell and brass. The circular table in wood, carved and gilt, in the middle of the gallery, came from the Château of Vaux-le-Vicomte and belonged to Fouquet.



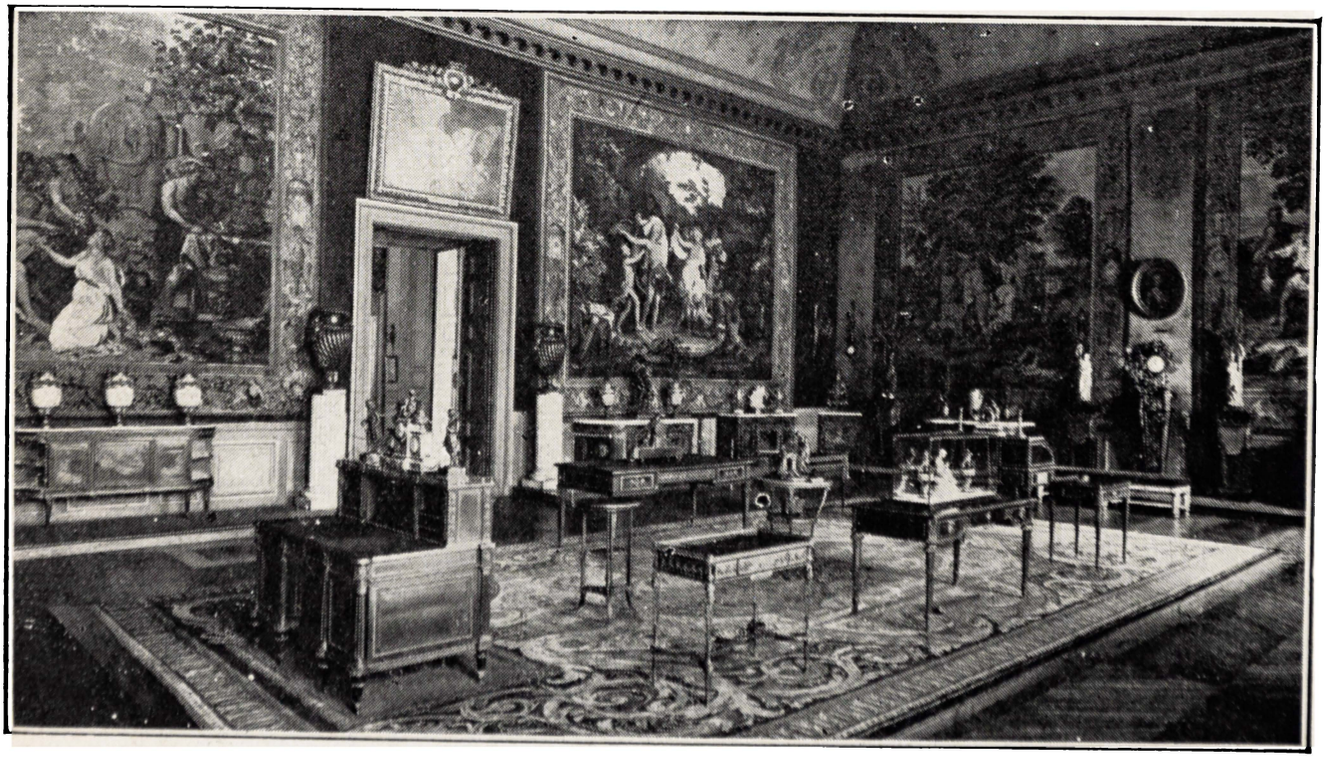
French furniture—Louis XV style.

ON the walls Gobelins tapestry and two fine portraits. The cylindrical bureau belonged to the King and is signed "Riesener F' 1769." It was executed with the help of Œben, who did the marqueterie, and Duplessis, Winant and Hervieux, who made the chiselled and gilt bronze fittings.



French furniture—Louis XVI style.

On the walls, Gobelins hangings: June by Audran. In the case a large Sèvres vase, in blue porcelain, mounted on brass fittings by Boizot and Thomire. Terracottas by Clodion, the Fragonard of sculpture. The armchairs have Jacob's mark upon them.



French furniture—Louis XVI style.

On the walls a series of Gobelins tapestries after Giulio Romano. A collection of exquisitely proportioned furniture. At this moment the design of furniture had attained a refinement and delicacy that is unmatched. On the mantelpiece, a musical clock, in mahogany, with a sleeping girl by Clodion.

INDEX

PAINTING

A

Aelst Van : *Grapes and Peaches*, 97.
Aertgen of Leyden : *The Ascentio Calvary*, 84.
Aertsen : *Fishermen*, 84.
Agnolo Gaddi : *Herod's Feast*, 26.
Albani : *Cupidi disarmed*, 46 ; *Venus and Adonis*, 46 ; *Diana and Acteon*, 46 ; *Salmaris and Hermaphrodite*, 55.
Albertinelli : *Virgin and Child*, 37 ; *Christ and the Magdalen*, 40.
Alessio Baldovinetti : *Virgin and Child*, 34.
Aligny : *Landscape*, 122.
Allori : *Isabella of Aragon*, 46.
Alunno (Nicolo) : *Scenes from the Passion*, 35.
Ambrogio Lorenzetti (School of) : *Virgin and Child*, 27.
Ambrosio de Predis : *Bianca Maria Sforza*, 157.
Andrea del Sarto : *Holy Family*, 37; *Annunciation*, 44 ; *Holy Family*, 44 ; *Charity*, 47.
Angeli : *The Satyr and the Peasant*, 55 ; *The little Drummer*, 56.
Angelico (see Fra Angelico).
Anselmi : *Virgin with St. John and St. Stephen*, 46.
Antonello da Messina : *The Condottiere*, 41.
Antoniazzo Romano : *Virgin and Child*, 37.
Antonio Vivarini (Attr. to) : *St. Louis of Toulouse*, 29.
Antwerp School : *St. Jérôme*, 79.
Artois (Van) : *Landscape*, 90.
Aved : *Mirabeau*, 120.

B

Backhuysen : *Marine*, 76 ; *Stormy sea*, 91 ; *Dutch fleet*, 92 ; *The Port of Amsterdam*, 93 ; *Dutch Vessel*, 97 ; *Sea Piece*, 97.
Bael : *Flowers*, 98.
Baelliens : *Picture gallery*, 86.
Bagnacavallo : *Circumcision*, 46.
Bailly : *Portrait of a Woman*, 91.
Baldovinetti (Alessio) : *Virgin and Child*, 34.
Balducci : (see Matteo Balducci).
Barocci : *The Circumcision*, 25 ; *Virgin in Glory*, 46.
Bartolo di Maestro Fredi : *Presentation in he Temple*, 25.
Bartolommeo (see Fra Bartolommeo).
Bartolommeo di Giovanni : *Marriage of Thetis and Peleus*, 29 ; *Triumph of Venus*, 29.
Bartolommeo Vivarini, *Virgin and Child*, 29 ; *St. John Capistran*, 36.
Barye : *Lions*, 145.
Bassano : *The Feast of Cana in Galilée*, 45 ; *Noah's Ark*, 45 ; *Christ on the road to Calvary*, 45 ; *Vintage*, 46 ; *The Descent from the Cross*, 46 ; *Moses striking the Rock*, 46 ; *Field work*, 125 ; *Adoration of the Magi*, 126.
Baujin : *Holy Family*, 111.
Becker (C.) : *Landscape*. 97.
Beechy (W.) : *Brother and Sister*, 148.
Bega : *Rustic interior*, 98.
Bellangé : *Review in* 1810, 145.
Bellegambe (Jean) : *St. Adrian*, 100.
Bellini (see Giovanni Bellini and Jacopo Bellini).
Belly : *Pilgrins*, 145.
Belloc : *Portrait of a lady and her daughter*, 144.
Beltraffio : *The Virgin with the Casio Family*, 40.
Benoist (Mme) : *Negress*, 125.
Benouville : *St. Francis of Assisi dying*, 122.
Benozzo Gozzoli : *Triumph of St. Thomas Aquinas*, 29.
Berchem : *The ford*, 92 ; *Landscape and animals*, 93 ; *Landscape and animals*, 93 ; *Landscape and animals*, 97.
Berck-Heyde : *Trajan's Column at Rome*, 97.
Bergen (Van) : *Landscape and animals*, 92 ; *Landscape*, 93.
Bernardino Fasolo di Pavia : *Virgin and Child*, 35 ; *Holy Family*, 35.
Bernardo Campi : *Mater Dolorosa*, 44.
Bernardo Daddi ! *Annunciation*, 27.
Bernardo Daddi (Attr. to) : *Nativity, Virgin in glory Calvary*, 26.
Bertaut (Jacques) : *Portrait*, 101.
Beyeren . *Still-Life*, 93.
Bianchi Ferrari : *Virgin and Child, St. Quentin and St. Benedict*, 38.
Bidault : *Two Landscapes*, 149.
Blanchard : *Charity*, 110.
Blanchard (Jacques) : *Cimon and Iphigenia*, 116.
Blarenberghe (Van) : *Water-Colours*, 150.
Bloemen : Van) : *Italianizing Landscape*, 86.
Blomaert : *Nativity*, 90.

Bloot (P. de) : *Landscape*, 92.
Boilly : *The Coach*, 120 ; *Isabey's studio*, 120; *The amateurs of engraving*, 120.
Bol : *Portrait*, 93; *A Mathematician*, 97 ; *Philosopher in meditation*, 98.
Bonifazio : *Ressurrection of Lazarus*, 45 ; *Christ and the Woman taken in adultery*, 46; *Holy Family*, 55.
Bonington : *The house-keeper*, 148 ; *Water-colours*, 148 ; *Man's portrait*, 148 ; *Mazarin and Anne of Austria*, 148 ; *Versailles*, 148 ; *Venice*, 148 ; *Francis I and the Duchesse d'Etampes*, 148 ; *The Coast of Normandy*, 148.
Bononi : *Virgin and Child*, 43.
Bordone (P.) : *Man and Child*, 45 ; *Woman's Portrait*, 45 ; *Unknown man*, 45 ; *Vertumnus and Pomona*, 46.
Borgognone : *St. Augustin and Donor*, 37; *The Circumcision*, 37 ; *St. Peter of Verona and Donor*, 37.
Bosch (Jerôme) : *The Ship of Fools*, 84.
Bosch (Attr. to) : *The Damned*, 82.
Bosch (School of) : *Christ and the Doctors*, 84.
Both : *Landscape*, 97.
Botticelli : *Virgin and Child*, 31 ; *Giovanna Altrizzi and the three Graces*, 32 ; *Virgin and Child*, 154.
Botticelli (School of) : *Christ in the garden between the Magdalen and king David, The Visitation, St. Peter of Verona, St. Francis, St. Dominic and St. Onophrius*, 28 ; *Venus reclining*, 29 ; *Madonna of the Magnificat*, 29 ; *Virgin and Child*, 29.
Botticini : *Virgin in glory*, 29 ; *Virgin adoring the Child*, 155
Boucher : *The Bird in the Net*, 117 ; *Cephalus and Aurora*, 117; *The Mill*, 118; *The Bridge*, 118 ; *Pastoral*, 118 ; *Pastoral*, 118 ; *Rinaldo and Armida*, 118 ; *Vertumnus and Pomona*, 118 ; *The Target of Love*, 119 ; *Pastoral*, 119 ; *Pastoral*, 119 ; *Venus*, 119 ; *The Rape of Europa*, 120 ; *Venus and Vulcan*, 120 ; *Dejeuner*, 120; *The Painter in his studio*, 126 ; *Vulcan's forge*, 126 ; *Venus again going to Vulcain*, 126 ; *Young woman*, 126 ; *The three Graces*, 127 ; *Diana bathing*, 130 ; *The Odalisque*, 154 ; *Mme de Pompadour*, 154.
Boucquet (V.) : *Standar-bearer*, 70.
Boulogne (L. de) : *Marriage of St. Catharine*, 110.
Bourdon (Sebastian) : *Bohemians*, 108 ; *Christ and the little Children*, 108 ; *Beggars*, 108 ; *Descartes*, 108; *His own portrait*, 108 ; *Presentation in the Temple*, 109 ; *Julius Caesar at Alexander's Tomb*, 110 ; *Noah's Sacrifice*, 111 ; *An interior*, 125.
Bouts (Thierry) : *Deposition*, 78
Brabantine School : *Saint or Donor reading*, 78.
Brascassat : *Landscape and animals*, 149.
Brauwer (Adrian) : *Interior of a pot-house*, 86 ; *The Operation*, 90 ; *An Inn*, 90 ; *The Smoker*, 90 ; *Man cutting a pen*, 91.
Bray (Jean de) : *Portrait*, 92.
Breenbergh : *Ruins at Rome*, 98 ; *View of the Campo Vaccino*, 98.
Brekelenkam : *The Consultation*, 90.
Breughel (Old) : *The beggars*, 79 ; *Winter morning*, 79 ; *The Blind leading the Blind*, 83 ; *Dance of Peasants*, 86 ; *A Village*, 86.
Breughel (Velvet) : *The battle of Arbeles*, 86 ; *Landscape*, 86 ; *View of Tivoli*, 86 ; *Landscape*, 86 ; *The Air*, 86 ; *Talavera bridge*, 87 ; *Interior*, 87 ; *Landscape*, 87.
Bril (Paul) : *Landscape*, 70 ; *Diana and Nymphs*, 70 ; *Pan and Syrinx*, 86 ; *Fishermen*, 86.
Bril (Math.) : *Deer Hunt*, 70 ; *Stag Hunt*, 70.
Bronzino : *Portrait of a Sculptor*, 44 ; *Christ and the Magdalen*, 46.
Bruyn (Barthelemy) : *The Elder. Donor with daughters*, 85 ; *Donor and daughters*, 85.
Bugiardini (Attr. to) : *Portrait of Michael-Angelo* 54.
Bureau : *Moonlight*, 149.

C

Cabat : 144.
Calcar : *Portrait*, 51.
Callet : *Winter, or the Saturnalia*, 120 ; *Autumn*, 120 ; *Triumph of Flora*, 126.
Campi (Bernardo) : *Mater Dolorosa*, 44 ;
Canaletto : *The Grand Canal. The Salute.* 56.
Canlassi : *St. John the Baptist*, 55.
Caprioli of Raggio (see Francesco Caprioli of Raggio).
Caravaggio : *The Fortune Teller*, 55 ; *Vignacourt*, 55 ; *Concert*, 55 ; *Death of the Virgin*, 60.
Cariani (Attr. to) : *Portraits*, 36.
Carlo Crivelli : *St. James of Marcia*, 36.
Carlo Maratta : *Marie-Madeleine Rospigliosi*, 55 ; *His own Portrait*, 55.
Caroto : *Virgin and Child*, 36.
Carpaccio : *St. Stephen preaching*, 36.
Carpeaux : *Sketches*, 145.
Carrachi (Annibale) : *The Apparition of the Virgin to St. Catherine and St. Luke*, 25 ; *Fishing*, 46 ; *Hunting*, 46 ; *Diana and Calisto*, 46 ; *Picta*, 46 ; *Silence*, 55 ; *Christ at the Tomb*, 55 ; *The Virgin with the Cherries*, 55.
Carrachi (Antoine) : *The Deluge*, 46.
Carrachi (Louis) : *Annunciation*, 46.
Carreno : *St. Ambrose asking alms*, 57.
Carucci, called Pontormo : *Portrait*, 46 ; *Holy Family*, 87.

Carucci, called Pontormo (After) : *The Visitation*, 44.
Casanova : *The Battle of Lens*, 120 ; *The Battle of Fribourg*, 120 ; *A Cavalier*, 126 ; *A Cavalier*, 126.
Castelli : *Moses strinking the rock*, 126.
Castiglione : *The Money-changers driven from the Temple*, 55 ; *Melchisidek and Abraham*, 55 ; *Animals and Utensils*, 56.
Catalonian art of the xvth Century : *Scenes from the life of St. George*, 78.
Catena : *Portrait of Giulio Mellini*, 36.
Cesari : *Diana and Acteon*, 46.
Ceulen (Van) : *Portrait*, 92 ; *Portrait of a woman*, 127.
Cézanne : *A blue vase*, 155 ; *Dahlias*, 158 ; *Still-life*, 158 ; *The Card-players*, 158 ; *La Maison du pendu*, 158.
Challes : *Love*, 154 ; *Bacchus*, 154.
Champaigne (Philippe de) : *The Supper at the House of Simon the Pharisee*, 65 ; *Portrait of Le Maistre de Sacy*, 86 ; *Little girl in blue*, 102 ; *Little girl*, 102 ; *Christ on the Cross*, 102 ; *Portrait of a man*, 102 ; *Mother Angelique Arnauld*, 102 ; *The last Supper*, 102 ; *Mansart the father and Claude Perrault*, 102 ; *Portrait supposed of the duke of Roannez*, 102 ; *His own Portrait*, 103 ; *St. Philip*, 103 ; *Unknown Woman*, 103 ; *Dead Christ*, 108 ; *Christ on the Cross*, 108 ; *Louis XIII*, 108 ; *Richelieu*, 113 ; *The Miracle of St. Epine*, 113 ; *J. A. de Mesme, President of the Parliament*, 125 ; *The Provost of the merchants of Paris*, 126.
Chardin : *The Side board*, 118 ; *The industrious mother*, 119 ; *Still-life*, 119 ; *Still-life*, 119 ; *Still-life*, 119 ; *Young man*, 119 ; *The Ray*, 119 ; *Back from Market*, 119 ; *Various utensils*, 119 ; *Basket of peaches*, 119 ; *Hunting gear*, 119 ; *The Monkey Antiquary*, 119 ; *The Attributes of the Arts*, 119 ; *The Blower*, 119 ; *Attributes of Music*, 120 ; *The Copper pot*, 125 ; *Back from school*, 126 ; *Kitchen utensils*, 126 ; *The Monkey painter*, 126 ; *Still-life*, 126 ; *A golden brioche*, 126 ; *Grace*, 126 ; *Still-life*, 126 ; *The house of Cards*, 127 ; *Still-life*, 127 ; *The Pot of olives*, 127 ; *The basket of grapes*, 127 ; *Still-life*, 127 ; *The silver goblet*, 127 ; *Various utensils*, 127 ; *Kitchen table*, 127 ; *Still-life*, 127 ; *The Boy with a Tectotum*, 128 ; *Grace*, 129 ; *His own portrait* ; *His wife* ; *His own portrait*, 150.
Chasseriau : *The chaste Susannah*, 121 ; *The two sisters*, 122 ; *Lacordaire*, 123 ; *Fragment of a mural painting* : *Peace*, 144 ; *The Tepidarium*, 144 ; *Venus rising from the Sea*, 149 ; *Arab Chiefs quarrelling*, 149 ; *Macbeth and the witches*, 149 ; *Portrait*, 150.
Chintreuil : *Space*, 114 ; *Rain and sun*, 144.
Cigoli : *St. Francis of Assisi*, 46.
Cimabue : *Virgin and Angels*, 30.
Cima da Conegliano : *Virgin and Child*, 36 ; *Virgin and Child*, 154.
Claeyssens (Jacobus) : *Virgin*, 79 ; *The Woman with the pink*, 155.
Claude : *Seaport at Sunset*, 108 ; *Seaport*, 108 ; *David anointed by Samuel*, 108 ; *Seaport*, 108 ; *Seapiece*, 108 ; *Ulysses returning Chryses to his father*, 109 ; *Landscape*, 109 ; *Siege of la Rochelle*, 109 ; *View of a Seaport*, 109 ; *Campo Vaccino*, 109 ; *Le Pas de Suse*, 110 ; *Village Fête*, 110 ; *The Ford*, 110 ; *Seaport*, 110 ; *Cleopatra disembarking at Tarsus*, 112.
Claude (Attr. to), *Landscape*, 112.
Cleve (Josse van) : *Christ taken down from the Cross*, 84 ; *St. Francis*, 84 ; *The Last supper*, 84.
Clouet (Fr.) : *Peter Quthe*, 101 ; *Charles IX*, 105 ; *Elizabeth of Austria*, 105.
Clouet (Attrib. to Fr.) : *Babou de la Bourdaisière*, 101 ; *Claude de Beaune*, 101 ; *Francis I*, 101 ; *François de Lorraine*, 101 ; *Elizabeth of Austria*, 101 ; *Henri II*, 101 ; *Louis of St. Gelais*, 101.
Clouet (After) : *Henri II*, 101.
Cochereau : *David's Studio*, 124.
Collantes : *The Burning Bush* ; *Italianised Landscape*, 56.
Constable : *The rainbow*, 148 ; *The glebe form*, 148 ; *Cottage*, 148 ; *The Mill*, 148 ; *Hampstead Heath*, 148 ; *Weymouth*, 148.
Contarini : *Holy Family*, 55.
Corneille (M.) : *Repose on the flight into Egypt*, 108.
Corot : *The Woman with the pearl*, 121 ; *Dancing Nymphs*, 122 ; *The Belfry of Douai*, 144 ; *The Forum*, 144 ; *The Coliseum*, 144 ; *Landscape*, 144 ; *Horses at rest*, 144 ; *Bathers*, 144 ; *Willow-bed*, 144 ; *Cottages*, 145 ; *The road to Sèvres*, 145 ; *Spheherd's dance*, 145 ; *The Dell*, 145 ; *The Gate of Jerzual at Dinan*, 145 ; *Souvenir of Italy*, 147 ; *The Road to Sin le Noble*, 147 ; *His niece*, 149 ; *The Cathedrale of Sens*, 149 ; *A Woman in blue*, 149 ; *La Trinité des Monts*, 149 ; *Mortefontaine*, 150 ; *Castelgandolfo*, 150 ; *Dance of Shepherdesses*, 151 ; *Morning*, 151 ; *The Cart*, 151 ; *Under the Willow trees*, 151 ; *The Shepherd by the pond*, 151 ; *The Fisherman*, 151 ; *The Marsh by the Square Tower*, 151 ; *The Ford*, 151 ; *The Willow trees*, 151 ; *Nymphs dancing*, 151 ; *Goatherd in the Iles Borromées*, 151 ; *The Glade*, 151 ; *Souvenir of the Landes*, 151 ; *Gathering wood*, 151 ; *The Road, Souvenir of Ville-*

d'Avray, 151 ; *Love disarmed*, 151 ; *The Pond of Ville-d'Avray*, 151 ; *The Mill of St-Nicholas-les-Arras*, 151 ; *The Studio*, 155.
Corregio : *Antiope*, 21 ; *The Sensual man*, 44 ; *Allegory*, 44 ; *Marriage of St Catherine*, 58.
Cosimo Rosselli (Attr. to) : *Annunciation*, 28.
Cosimo Tura : *St. Anthony of Padua*, 43 ; *Pieta*, 43.
Cossiers (J.) : *Smokers*, 76.
Costa (see Lorenzo Costa).
Coter (Colin de) : *The three Marys*, 78 ; *The Trinity*, 78.
Courbet : *Fight between stags*, 122 ; *The Spring*, 121 ; *His own portrait*, 121 ; *The Wounded man*, 122 ; *Roedeer*, 122 ; *The Burial at Ornans*, 136 ; *The painter's studio*, 138 ; *Champfleury*, 144 ; *The Brook*, 150 ; *Roedeer in a Wood*, 151 ; *The Wave*, 151.
Courtois (J.) : *Cavalry Fight*, 108.
Cousin (J.) the Younger : *The last Judgment*, 101.
Couture : *The Romans of the Decadence*, 122.
Coypel (Antoine) : *Esther before Ahasuerus*, 118 ; *The Sculptor Lemoyne*, 118 ; *Athalia driven from the Temple*, 118 ; *Girl and Negress*, 118 ; *Democritus*, 126.
Coypel (Ch. Ant.) : *Perseus delivering Andromeda*, 118 ; *Jelyotte*, 126.
Coypel (Noël) : *Apollo crowned by Victory*, 109 ; *Trajan's Audience*, 110 ; *Ptolemy Philadelphos*, 110 ; *Solon protecting his laws*, 11 ; *Alexander Severus distributing Corn*, 111.
Coypel (Noel-Nicolas) : *Innocence and Love*, 118 ; *Nymph and Love*, 118.
Craesbeck : *Himself painting a portrait*, 93.
Cranach : *Man's Portrait*, 85 ; *Man's head*, 85 ; *Venus*, 85 ; *Man's Portrait*, 85 ; *Portrait of a girl*, 85 ; *Effects of Jealousy*, 85.
Crayer (G. de) : *Ferdinand of Austria*, 76 ; St. Augustine, 76.
Crespi : *A School*, 55.
Crivelli (Carlo) : *St. James of Marcia*, 36.
Cuyp : *Starting for the Ride*, 71 ; *The Ride*, 61 ; *Landscape*, 76 ; *The Storm*, 98 ; *Children's Portraits*, 98.

D

Daddi (see Bernardo Daddi).
Daniele da Volterra : *Death of Goliath*, 43.
Danloux : *M. de la Marche*, 120 ; *Portrait*, 120.
Danloux (Attr. to) : *A girl*, 154.
Daubigny : *Vintage in Normandy*, 121 ; *Landscape*, 144 ; *The Thames*, 144 ; *Barges*, 144 ; *The Pond*, 144 ; *The Valley of the Oise*, 146 ; *The Lock*, 145 ; *The Oise*, 145 ; *The Marsh*, 145 ; *Harvest*, 149 ; *Spring*, 149 ; *The Seine at Bezons*, 151 ; *The Valley of the Arques*, 151 ; *Washerwomen*, 151.
Daumier : *Scapin and Crispin*, 122 ; *The Thieves and the ass*, 145.
Dauzats : *The Church of St. John-des-Rois, at Toledo*, 149.
David (Gherard) : *The Supper at Cana*, 79.
David (Louis) : *Mme Sériziat*, 124 ; *Mme Récamier*, 124 ; *M. Sériziat*, 124 ; *Leonidas at Thermopylae*, 124 ; *Mme Chalgrin*, 124 ; *Pécoul*, 124 ; *C.-M.-J. Taillard*, 124 ; *The Luxembourg*, 124 ; *Mme Pécoul*, 124 ; *His own portrait*, 124 ; *Belisarius asking alms*, 124 ; *The oath of the three Horatii*, 124 ; *Milhaud*, 124 ; *The Combat of Minerva against Mars*, 124. ; *Monge and his wife*, 124 ; *Portrait of Mme Morel de Tangry*, 124 ; *Pius VII*, 124 ; *Paris and Helen*, 124 ; *The actor Wolf*, 124 ; *Brutus*, 124 ; *Academic Figure*, 125 ; *The Vow of the Horatii*, 125 ; *Bailly*, 126 ; *The Sabines*, 141 ; *The Coronation of Napoleon*, 141.
Debar, *Country Fête*, 118.
Decamps : *Defeat of the Cymbrians at Aix*, 122 ; *Aigues-Mortes*, 144 ; *Barge horses*, 144 ; *The Catalans*, 144 ; *The monkey painting*, 145 ; *Bertrand and Raton*, 145 ; *Elephant and tiger*, 145 ; *The Knife grinder*, 145 ; *The Kennel*, 145 ; *Bell-ringers*, 145 ; *The Orange-Seller*, 151 ; *Christ before Pilate*, 151 ; *The Courtyard*, 151 ; *A Turkish Merchant*, 151.
Degas (Edgar) : *Washerwomen*, 155 ; *The Woman with the pot*, 155 ; *The Opera Dancing School in the rue Le Peletier*, 158 ; *The dancing class*, 158 ; *Absinthe*, 158 ; *At the races*, 158 ; *Pastels*, 158 ; *Races*, 158 ; *The Chiropodist*, 158 ; *Women in their bath and dancers*, 158 ; *The dancers with the bouquet*, 158.
Dehodencq : *The Arrest of Charlotte Corday*, 145.
Delacroix . *His own portrait*, 121 ; *Dante and Virgil*, 121 ; *Tiger and its mother*, 122 *Liberty leading the People*, 122 ; *Algerian women*, 123 ; *A Jewish marriage in Marocco*, 123 ; *Entry of the Crusaders into Constantinople*, 133 ; *The Massacres of Scio*, 135 ; *Don Juan's Shipwreck*, 135 ; *The Death of Sardanapalus*, 138 ; *Chopin*, 144 ; *The carrying off of Rebecca*, 145 ; *Medea*, 145 ; *Hamlet and Horatio*, 145 ; *Lions*, 145 ; *Roger and Angélique*, 145 ; *Corner in his studio*, 149 ; *Mornay's apartment*, 150 ; *Hamlet and Horatio*, 150 ; *Puma*, 151 ; *Tiger Hunt*, 151 ; *Horses*, 155 ; *Crossing a ford in Morocco*, 155.
Delaroche : *Death of Queen Elizabeth*, 123 ;

The Princes in the Tower, 144 ; *The young Martyr*, 150.
Denner : *Portrait*, 126.
Desportes : *A dog watching game*, 118 ; *His own portrait*, 118 ; *Still-life*, 118 ; *Fruit and game*, 118 ; *Dogs*, 119 ; *Hounds*, 119.
Deveria : *The Cirth of Henri IV*, 121.
Diaz : *Landscape*, 144 ; *A birch tree*, 144 ; *The Rivals*, 145 ; *In the forest*, 145 ; *The Forest of Fontainebleau*, 151 ; *Nymph and Love*, 151 ; *The Road*, 151 ; *The Well*, 151 ; *Jean de Paris*, 151 ; *The Caress of Love*, 151 ; *Sorcery*, 151.
Diaz d'Oviedo (Pedro) : *The Enthronement of St. Isidor*, 78.
Diepenbeck (Van) : *A Mawkish Idyll*, 70 ; *Cloelia crossing the Tiber*, 86.
Domenichino : *St. Cecilia*, 54 ; *Rinaldo and Armida*, 54 ; *Alexander and Timocles*, 54 ; *St. Paul in Ecstasy*, 55 ; *Herminia with the Shepherds*, 55.
Donducci : *Vision of St. Francis*, 55.
Dosso Dossi : *St. Jerome*, 43.
Dow (Gerard) : *Old man reading*, 90 ; *His own portrait*, 92 ; *Dutch Housewife*, 93 ; *The Goldweigher*, 93 ; *Pulling teeth*, 93 ; *A Silver flagon*, 93 ; *The Dropsical woman*, 95 ; *Reading the Bible*, 97 ; *The Trumpeter*, 97 ; *Old Woman*, 97 ; *The Grocer-Woman*, 98 ; *The Dutch cook*, 98.
Doyen : *The Triumph of Amphitrite*, 119.
Drolling : *Kitchen*, 120 ; *Woman at a Window*, 126.
Drost : *Bathsheba*, 98.
Drouais : *Christ and the Woman of Cana*, 111 ; *Portrait of Bouchardon*, 118 ; *Princesse of Condé*, 154.
Dubois : *Baptism of Clorinda*, 101.
Dubreuil : *Charicles undergoing trial by fire*, 101.
Dubufe : *Portrait*, 149 ; *Portrait*, 149.
Duccio (School of) : *Virgin and Child*, 26.
Duchâtel : *A Cavalier*, 76.
Ducreux : *His own portrait*, 120 ; 150.
Dughet (Gaspard) : *Landscape*, 55.
Dumont : *Mme Mercier*, 121.
Duplessis : *Portrait of the sculptor Allegrain*, 118 ; *Vien*, 120 ; *Portrait of a Woman*, 127.
Dupré : *Pasture in Normandy*, 145 ; *The Great Oak*, 146 ; *Setting Sun*, 151 ; *The Road to the Farm*, 151 ; *The Pool*, 151 ; *The Oak Pool*, 151.
Durer : *Child's head*, 86 ; *Portrait of Erasmus*, 86 ; *Portrait of himself*, 89.
Dutch School ; *The Supper at Cana*, 84 ; *Abraham's Sacrifice*, 84 ; *Presentation in the Temple*, 84 ; *Lot and his daughters*, 84.
Dutch School (XVIIth century) : *The School of Rhetoric*, 93 ; *Portrait of a young savant*, 97.
Dutilleux : *The Child with the Butterfly*, 149.
Duval (Amaury) : *Portrait*, 150.
Dyck (Van) : *Children of Charles Ist*, 65 ; *François de Moncade*, 65 ; *His own portrait*, 65 ; *Portrait of Richardot and his son*, 65 ; *Portrait of two Brothers*, 65 ; *Man's portrait*, 65 ; *Isabelle Claire Eugenie*, 65 ; *Charles Ist*, 69 ; *Virgin and Donors*, 69 ; *St. Sebastian*, 70 ; *Venus and Vulcan*, 70 ; *Pieta*, 76 ; *Unknown Person*, 76 ; *Portrait*, 76 ; *François de Moncade*, 76 ; *Virgin and Child*, 76 ; *Portrait of a Lady and her daughter*, 76 ; *Portrait of a Man and a Child*, 76 ; *Rinaldo and Armida*, 76 ; *The Duke of Richmond*, 77 ; *Woman's portrait*, 87 ; *Old Man's head*, 87 ; *Martyrdom of St. Sebastian*, 87 ; *Portrait*, 154 ; *The painter and his master Rubens* 154.
Dyck (School Van) : *Portrait*, 126.
Dyck (Ph. van) : *Abraham sending away Agar and Ishmael*, 97 ; *Sarah presenting Agar to Abraham*, 97.

E

Eeckhout : *St. Anne consecrating her son to Christ*, 91.
Elst (Van der) : *Portrait*, 91.
Elzheimer : *The Good Samaritan*, 86 ; *Flight into Egypt*, 86.
Engelbrechts : *The Martyrdom of St. John*, 154.
Ercole de Roberti : *St. Appolina and St. Michael*, 37.
Ercole de Roberti (School of) : *Subject unknown*, 35.
Etty : *Woman bathing*, 148.
Eyck (Jan Van) : *Virgin and Donors*, 81.
Everdingen : *Landscape*, 71 ; *Landscape*, 90.

F

Fasolo di Pavia (see Bernardino Fasolo di Pavia).
Favray (de) : *Dames of Malta*, 119 ; *A young woman of Malta*, 120.
Ferrara (School of) : *Nativity*, 43.
Ferrari (see Francesco-Bianchi Ferrari).
Ferrari (Gaudenzio) : *St. Paul*, 37.
Feti : *The Guardian Angel*, 55 ; *Melancholy*, 55 ; *Country life*, 55.
Fictoor : *Isaac blessing Jacob*, 71 ; *Girl closing her window*, 82.
Filippo Lauri : *St. Francis of Assisi in ecstasy*, 55.
Filippo Lippi : *The Virgin*, 28.

Filippino Lippi (School of) : *Scene from the story of Virgin*, 29.
Fiorenzo di Lorenzo : *Dead Christ*, 28.
Flandrin : *Portrait of a girl*, 123 ; *A Study*, 149.
Flemish School : *Three Prophets*, 78 ; *Pastoral Instruction*, 78 ; *Portrait of elderly man*, 78 ; *Dead Christ*, 78 ; *Holy Family*, 78 ; *Virgin and Donors*, 78 ; *Virgin and Child*, 79 ; *Man's Portrait*, 79 ; *Adam and Eve*, 79 ; *Christ and the Virgin*, 79 ; *Virgin and Child*, 79 ; *Landscape*, 79 ; *Portrait of a man*, 79 ; *Dead Christ*, 79 ; *Virgin*, 79 ; *Woman's portrait*, 79 ; *Philippe le Beau*, 79 ; *Isabeau de Portugal*, 79 ; *Charles V*, 79 ; *The Annunciation*, 81 ; *A Concert*, 84 ; *Young woman reading*, 84.
Flemish School (XVIth century) : *Landscape*, 79.
Flemish School (XVIIth century) : *A Sea port*, 86 ; *Portrait*, 154.
Flemish or Dutch School : *Old Woman*, 90.
Flemish or Dutch School (XVIth century. *Decorative panel*, 90.
Flemish or Dutch School (XVIIth century) : *Still-life*, 90.
Flink (G.) : *Girl*, 97 ; *The Angel appearing to the Shepherds*, 97.
Florentine (School) : *The Marriage of St. Catherine*, 26 ; *Adoration of the Magi*, 28 ; *Virgin and Child*, 28 ; *Virgin and Child*, 28 ; *Virgin and Child*, 29 ; *Portrait of a man*, 29 ; *Virgin adoring the Child*, 155 ; *Annunciation*, 155.
Fouquet : *Charles VII*, 100 ; *Juvenal des Ursins*, 104 ; *Three miniature from a Book of Hours*, 100.
Fra Angelico : *The Resurrection*, 27 ; *Angel Adoring*, 28 ; *Martyrdom of St. Cosmo and St. Damien*, 28 ; *Coronation of the Virgin*, 33.
Fra Angelico (School of) : *Beheading of St. John the Baptist*, 28 ; *Virgin and Saints*, 28.
Fra Bartolommeo : *Annunciation*, 37 ; *Virgin in Glory*, 44.
Fra Zaganelli da Cotignola : *Christ carrying the Cross*, 29.
Fragonard : *The Vow to Cupid*, 119 ; *Coresus and Callirhoe*, 119 ; *Bacchante Asleep*, 126 ; *A Fancy figure*, 126 ; *Music*, 126 ; *The Music lesson*, 128 ; *Young woman*, 127 ; *The Storm*, 127 ; *Bathers*, 127 ; *Inspiration*, 127 ; *Study*, 127 ; *La Chemise enlevée*, 127 ; *A dream of Love*, 154 ; *Child's Head*, 154 ; *The nest*, 154.
Fragonard (Attr. to) : *Man drinking*, 126.
Francesco-Bianchi Ferrari : *St. Jean the Baptist as a Child*, 28.
Francesco Caprioli of Raggio (Attr. to) : *Virgin and Child*, 35.
Francesco di Giorgio : *Rape of Europa*, 29.
Francesco Signorelli (Attr. to) : *Adoration of the Magi*, 35.
Francia : *Virgin and Child*, 37 ; *Christ on the Cross*, 37 ; *Virgin with four Saints*, 37 ; *Nativity*, 37.
Franciabigio : *Portrait of a young man*, 50.
Franck (F.) : *Ulysses recognizes Achilles disguised as a woman*, 86 ; *The Passion*, 86.
Franck, the Younger : *The prodigal Son*, 86.
Fréminet : *Aeneas and Dido*, 101.
French School : *Dead Christ*, 99 ; *Unknown woman*, 99 ; *Woman*, 99 ; *Entombment*, 99 ; *Child praying*, 99 ; *Virgin and Child*, 99 ; *Jean sans Peur*, 99 ; *The descent from the Cross*, 99 ; *Juvenal des Ursins and his family*, 99 ; *St. George and Calvary*, 100 ; *Flagellation*, 100 ; *Altar Cloth of Narbonne*, 100 ; *Entombment*, 100 ; *The man with the glass of wine*, 100 ; *Altarpiece of the Parliament of Paris*, 100 ; *Miniatures*, 100 ; *Pieta*, 100 ; *Montmorency*, 101 ; *Henry II* (?), 101 ; Henri III, 101 ; *A ball given at the Court of Henri III*, 101 ; *Henri III*, 101 ; *Portrait of a man*, 101 ; *Catherine of Medici*, 101 ; *Ball at the Court of Henri III*, 101 ; *St. Mégrin*, 101 ; *Man in a white pourpoint*, 101 ; *De Balzac d'Entragues*, 101 ; *Diana of France*, 101 ; *Coronation of a Pope*, 101 ; *Portrait of Women*, 101 ; *De Cossé-Brissac*, 101 ; *Henri III at the foot of the Cross*, 101 ; Mme *de la Rochefoucault*, 101 ; *Christien de Savigny*, 101 ; *Jean de Bourbon-Vendôme*, 101 ; *Michel de l'Hôpital*, 101 ; *An Abbess kneeling*, 101 ; *Portrait*, 101 ; *François I on horseback*, 101 ; *Portrait of a man*, 101 ; *Jean d'Albon*, 101 ; *Charles IX*, 101 ; *Francis I*, 101 ; *François de Lorraine*, 101 ; *Venus at her toilet*, 101 ; *Unknown woman*, 101 ; *François, duc d'Alençon*, 101 ; *Louise de Lorraine*, 101 ; *Portrait of a woman*, 101 ; *Portrait of a woman*, 101 ; *Magdalen and Donor*, 104 ; *Pieta, so-called, of Avignon*, 104 ; *Diana*, 105 ; *Gentleman of the time of François II*, 154 ; *Portrait of the XVIIth century*, 154 ; *Charles IX*, 155 ; *The Adoration of the Magi*, 155 ; *Louis de St. Gelais*, 155 ; *N. de Neufville*, 155
French School of Valenciennes : *St. Helena* ; *The miracle of the True Cross*, 100.
French School of XVIIIth century : *Two Cupids on Clouds*, 118 ; *Woman's portrait*, 118 ; *Two Cupids*, 118 ; *Portrait*, 120.
Froment (Nicolas) : *King René and his wife Jeanne de Laval*, 100 ; *The raising of Lazarus*, 103.
Fromentin : *Horsemen resting*, 145 ; *Egyptian women*, 145 ; *Hawking*, 145 ; *An Arab Camp*, 149 ; *Fantasia*, 151.

Fyt (Jan) : *Dog and Game*, 76 ; *Game and shooting gear*, 87 ; *Animals*, 127.

G

Gaddi (Agnolo) *Herod's Feast*, 26.
Gainsborough : *Game and Fish*, 148 ; *Landscape*, 148 ; *Landscape*, 148.
Gargiulli : *Combat of Christians and Mussulmen*, 55.
Garofalo : *Circumcision*, 43 ; *Infant Christ asleep*, 43.
Gaudenzio Ferrari, *St. Paul*, 37.
Genoa (School of) : *Annunciation*, 37.
Gentile da Fabriano : *The Presentation in the Temple*, 31.
Gentileschi : *Repose of the Holy Family*, 46.
Gérard : *Daphnis and Chloe*, 124 ; *Isabey and his daughter*, 124 ; *Marquise Visconti*, 124 ; *Mme Regnault de St. Jean-d'Angely*, 124 ; *Love and Psyche*, 125 ; *Mme Barbier-Walbonne*, 125 ; *Canova*, 125 ; *Marie-Louise*, 125.
Gérard de Saint-Jean : *Resurrection of Lazarus*, 83.
Géricault : *The wounded Cuirassier*, 122 ; *A race at Epsom*, 122 ; *Officer of Chasseurs*, 123 ; *Sketch*, 123 ; *Officer of Chasseur of the Guard*, 125 ; *The Raft of the « Medusa, »* 136 ; *The Kiln at Montmartre*, 149 ; *A Horse*, 149 ; *A Race*, 149 ; *Portrait*, 149 ; *Bull-Dog*, 149 ; *A Horse*, 149 ; *The Race*, 149 ; *Wounded Cuirassier*, 149 ; *Stable*, 149 ; *Chasseur Officer*, 149 ; *Justice pursuing Crime*, 149 ; *Race Horses*, 149 ; *Two Sketches*, 149 ; *Carabinier*, 150 ; *Portrait of an artist*, 150.
German School : *Portrait of the Emperor Maximilien*, 85 ; *Judgment of Paris*, 85 ; *Scenes from the Life of Christ*, 85 ; *Portrait of Cingisus*, 85.
German School (xvth century) : *Flagellation*, 85.
German School (xvith century) : *Portrait of an unknown man*, 85.
Gherardo Stanina : *Virgin and Child*, 27.
Ghirlandajo (Domenico) : *Supposed portrait of Francesco Sassetti*, 29 ; *The Visitation*, 34 ; *Portrait*, 154.
Ghirlandajo (Benedetto) : *Christ mounting to Calvary*, 29.
Giannicolo Manni : *Assumption of the Virgin*, 35 ; *Baptism of Christ*, 35 ; *Adoration of the Magi*, 35 ; *Virgin in glory*, 35.
Gigoux : *A general*, 149.
Giordano (see Luca Giordano).
Giorgione : *Holy Family*, 45 ; *Concert in the open air*, 58.
Giotto : *St. Francis receiving the stigmata*, 30.
Giovanni Bellini : *Man's Portrait*, 36 ; *The Saviour in benediction*, 36 ; *The Virgin with St Peter and St Sebastian*, 36 ; *Trissino*, 154 ; *The Virgin with the donor*, 154.
Giovanni Bellini (School of) : *Virgin with St Sébastian*, 36.
Giovanni da Santo Stefano da Ponte : *The Entrance of Heraclius into Jerusalem*, 27.
Giovanni di Paolo : *Entry of Gregory the Great*, 27.
Giovanni Francesco da Rimini : *Miracle of St. Nicholas of Bari*, 28.
Giovanni Massone : *Nativity*, 37.
Girodet : *The Deluge*, 124 ; *Baron Larrey*, 125 ; *Atala*, 125 ; *Endymion*, 125 ; *Endymion*, 154.
Girolamo di Benvenuto : *Judgment of Paris*, 29.
Giulio Romano (see Romano).
Gleyre : *Lost Illusions*, 149.
Gogh (Van) : *Fritillaries*, 158.
Goltzius (Attr. to) : *Jupiter and Antiope*, 154.
Gossart (Jean), called Mabuse : *Virgin and Donor*, 79 ; *Jean Carondelet*, 79 ; *Woman and Child*, 79 ; *Benedictine*, 79.
Gourmont (J. de) : *Nativity*, 101.
Gozzoli (see Benozzo Gozzoli).
Goya : *Perez de Castro*, 57 ; *Christ's head*, 57 ; *The woman with a Fan*, 57 ; *View of the Escurial*, 57 ; *Guillemardet*, 57 ; *Spanish Girl*, 63.
Goyen (J. Van) : *Bank of a Dutch River*, 71 ; *Canal*, 90 ; *River*, 98 ; *A view in Holland*, 93 ; *A Canal in Holland*, 93.
Granet : *The Coliseum*, 149.
Granger : *Mme Granger*, 123.
Grebber : *Tattooing*, 154.
Greco : *King Ferdinand*, 56 ; *Christ on the Cross*, 62.
Gregorio Schiavone : *Virgin and Child*, 43.
Greuze : *Girl's head*, 119 ; *Girl's head*, 119 ; *The Milkwoman*, 119 ; *The broken Pot*, 119 ; *Child with a doll*, 120 ; *Fright*, 120 ; *The dead bird*, 120 ; *Man's portrait*, 120 ; *His own portrait*, 120 ; *Jeaurat*, 120 ; *The Paternal Curse*, 121 ; *The Punishment of the son*, 121 ; *Edouard Bertin*, 121 ; *Presumed portrait of Gluck*, 121 ; *Girl*, 125 ; *His own Protrait*, 126 ; *Fabre d'Eglantine*, 126 ; *Danae*, 127 ; *Village betrothal*, 130 ; *Innocence*, 154.
Grimou : *A man drinking*. 118 ; *A man drinking*, 118.
Gros : *General Bonaparte visiting the Pest House at Jaffa*, 140 ; *Bonaparte at Arcola*, 124 ; *Alcide de la Rivallière*, 124 ; *Christine Boyer*, 124 ; *Count Fournier-Sarlovèze*, 124 ; *Napoléon at the Battle d'Eylau*, 140.
Guardi : *The Doge embarking on the Bucentaur*, 56 ; *Skrove-Thursday at Venice*, 56 ;

The Doge's Procession, 56 ; *The Hall of the College in the Doge's Palace*, 56 ; *The Coronation of the Doge*, 56 ; *The Salute at Venice*, 56 ; *Fête in the Piazza of St. Mark*, 56 ; *Venice*, 126.
Guercino : *Virgin and Saints of Modena*, 25 ; *Hersilia separating Romulus and Tatius*, 46 ; *St. Benedict and St. Francis*, 54 ; *Resurrection of Lazarus*, 54 ; *St. Jerome's Vision*, 54 ; *His own Portrait*, 54 ; *Circe*, 55 ; *Martyrdom of St. John*, 55 ; *Lot and his daughters*, 55.
Guérin : *Return of Marcus Sextus*, 123 ; *Aurora and Cephalus*, 124 ; *Clytemnestra*, 124 ; *Pyrrhus and Andromache*, 124 ; *Hippolytus defending himself before Theseus against the accusation of Phedra*, 125 ; *Aeneas and Dido*, 125.
Guido Reni : *Hercules and the Hydra*, 25 ; *Dejaneira and Nessus*, 25 ; *The Rape of Helen*, 46 ; *St. Sébastian*, 52 ; *David and Goliath*, 54 ; *Ecce Homo*, 55 ; *The Magdalen*, 55.
Gumpolt-Giltinger : *Adoration of the Magi*, 85.

H

Hagen (Van der) : *Landscape*, 90 ; *Dutch landscape*, 91 ; *Landscape*, 92.
Hallé : *Autumn*, 120 ; *The Genii symbolizing the Sciences*, 121 ; *Cimon, the Athenian*, 121.
Hals (Dirk) : *Country fête*, 97.
Hals (Fr.) : *Woman's portrait*, 71 ; *The Beresteyn Family*, 71 ; *Descartes*, 71 ; *Mrs. Beresteyn*, 71 ; *Nicolas Van Beresteyn*, 75 ; *The Bohemian Girl*, 75 ; *A painter*, 154.
Hébert : *The Cervarolles*, 123 ; *The Plague*, 150.
Heda : *Dessert*, 98.
Heem : *Still-life*, 98 ; *Dessert*, 98.
Heemskerck (Van) : *Interior*, 90.
Heim : *Distribution of prizes at the Salon of 1824*, 149.
Helst (Van der) : *The Archery Prize*, 71 ; *Man's Portrait*, 91 ; *The Reepmaker Family*, 154.
Helt Stockade : *Portrait*, 90.
Hemmessen (Van) : *Tobias gives back his sight to his father*, 79.
Henner : *The Reader*, 151.
Herrera : *St. Basil dictating his doctrine*, 62.
Heuch : *Landscape*, 97.
Heyden (Van der) : *Dutch Town*, 71 ; *Dutch Village*, 71 ; *A house in Amsterdam*, 97.
Hilair : *Reading*, 118 ; *The Music lesson*, 120.
Hobbema : *Landscape*, 71 ; *The Watermill*, 74.
Hodges : *Portrait*, 148.
Holbein : *Man's head*, 85 ; *Portrait of Sir Henry Wyatt*, 85 ; *Woman's head*, 85 ; *William Warham*, 85 ; *Nicolas Kratzer*, 85 ; *Richard Southwell*, 86 ; *Drawing*, 86 ; *Erasmus*, 88 ; *Anne de Cleves*, 88.
Hondekœter : *A White turkey*, 126 ; *Poultry*, 127.
Hondius : *The pigeon Seller*, 91.
Honthortst : *Pilate*, 71 ; *Mandolin player*, 90 ; *Ch. Louis of Bavaria*, 98 ; *Concert*, 98 ; *Robert of Bavaria*, 98.
Hooch (Peter de) : *Dutch interior*, 92 ; *Dutch interior*, 94.
Hoppner : *Lady and her son*, 148 ; *The Countess of Oxford*, 148.
Horley (Van) : *Holy Family*, 79.
Huet : *Flood at St. Cloud*, 123 ; *Landscape*, 144.
Huysman of Malines : *Edge of the Forest*, 76.
Huymans : *Landscape*, 86.
Huysum (Van) : *Landscape*, 93 ; *Landscape*, 93 ; *Vase of flowers*, 97 ; *Basket of flowers*, 98 ; *Flowers*, 98 ; *Flowers in a vase*, 98.

I

Ingres : *Œdipus and the Sphinx*, 19 ; *La Source*, 20 ; *The Turkish bath*, 121 ; *Roger and Angelica*, 122 ; *Bather*, 122 ; *Joan of Arc*, 122 ; *M. Bochet*, 122 ; *Mme Bochet*, 122 ; *M. Cordier*, 122 ; *Odalisque*, 122 ; *St. Peter*, 122 ; *Ph. Rivière*, 122 ; *Mme Rivière*, 123 ; *Portrait of M. Bertin*, 133 ; *The Apotheosis of Homer*, 139 ; *The Virgin with the Host*, 149 ; *A Bather*, 149 ; *Venus Anadyomene*, 149 ; *La Source*, 150 ; *The Sistine Chapel*, 150 ; *Cherubini*, 150.
Isabey : *The embarcation of Ruyter and of C. de Witt*, 144 ; *The Procession*, 144 ; *The Church of Delft*, 145 ; *Leaving Church*, 151 ; *The Queen's luncheon*, 151 ; *The Royal Marriage*, 151 ; *The Duke of Alba*, 156 ; *Imprisonment*, 151.
Italian School : *Portrait of a Young man*, 31 ; *Christ on the Cross*, 44.
Italian School of the xvith century : *Fruit, Flowers*, 126.

J

Jacopo di Barbari : *Virgin at the Spring*, 36.
Jacopo Bellini (Attr. to) : *Madonna with Leonello d'Este*, 36.
Jacopo del Sellajo : *Esther before Ahasuerus*, 29.
Jacopo del Sellajo (Attr. to) : *St. Jérôme*, 29.
Jacque (Charles) : *Sheep*, 144 ; *The little Shepherdess*, 151 ; *Sheep at pasture*, 151.
Jongkind, 158 ; *Water-colours*, 158.
Jordaens : *The Youth of Jupiter*, 65 ; *The Sing-Song after Dinner*, 65 ; *Man's Por-*

trait, 65 ; *The Four Evangelists*, 67 ; *The king drinks*, 70 ; *Christ driving the money changers from the Temple*, 76 ; *The last Judgment*, 90 ; *A mythological feast*, 125.
Jouvenet : *Fagon*, 109 ; *Descent from the cross*, 110 ; *The Miraculous Draught of fishes*, 110 ; *Mass at Notre-Dame*, 110 ; *The Resurrection of Lazarus*, 110 ; *Sketch*, 118.
Justus of Ghent : *Ptolemy*, 27 ; *Vittorino da Feltre*, 27 ; *Dante*, 27 ; *St. Augustin*, 28 ; *St. Thomas Aquinas*, 35 ; *Virgil*, 35.

K

Kalf : *Kitchen utensils*, 90 ; *Still-life*, 93 ; *Interior of a cottage*, 97.
Karel-Dujardin : *Landscape*, 90 ; *Calvary*, 91 ; *Portrait*, 91 ; *Landscape and animals*, 91 ; *The Ford*, 92 ; *Crossing a Ford*, 93 ; *The Grove*, 97 ; *Italian Cheapjacks*, 97 ; *Pasture*, 97.
Keyser (De) : *Portrait*, 93 ; *Portrait*, 97 ; *Portrait of a young man*, 154.

L

La Berge (De) : 144.
La Fosse (Ch. de) : *Moses in the Bulrushes*, 117.
Lagneau-Acarie : *Drawings*, 155.
Lagrenée : *Melancholy*, 121.
La Hyre : *The Appearance of Christ to the three Marys*, 107 ; *St. Peter healing the sick*, 108 ; *France receiving Peace*, 109 ; *Nicolas V*, 110 ; *St. Peter healing the sick*, 110 ; *Landscape*, 118.
Lancret : *The Turtle doves*, 117 ; *The Bird's Nest*, 117 ; *Winter*, 119 ; *Autumn*, 119 ; *Innocence*, 120 ; *The Music lesson*, 120 ; *Spring*, 120 ; *The Gascon punished*, 126 ; *Actors of Italian Comedy*, 126 ; *The Cage*, 127.
Lanfranc : *Separation of St. Peter and St. Paul*, 55 ; *St. Peter*, 55.
Lanfranchi : *An Angel and the Magdalen*, 55.
Langlois : *Portrait of David*, 124.
La Porte (De) : *Musical instruments*, 121 ; *Still-Life*, 126.
Largillière : *Le Brun in front of his own pictures*, 110 ; *A Magistrate*, 125 ; *Portrait*, 125 ; *A Sketch*, 126 ; *Portrait of Mr. Denotz*, 127 ; *Du Vaucel*, 127 ; *President de Laage*, 127 ; *Young woman*, 127 ; *An actor as Apollo*, 127 ; *The Painter, his wife and daughter*, 142.
Larivière (Eugène) : *Portrait of Pamela*, 123.
Lastmann (P.) : *Abraham's Sacrifice*, 91.
La Tour : *The sculptor Lemoyne, d'Alembert, Mme de Pompadour, Marshal Saxe, Chardin, The Dauphin and the Dauphine, Orry, Chancellor of the Exchequer, Louis XV and the Queen*, 150 ; *His own portrait*, 150 ; *Further pastels*, 150 ; *Nicole Ricard*, 155.
Lauri (see Filippo Lauri).
Lautrec : *Body-colour*, 149.
Lawrence : *Dancing lesson*, 120 ; *Lord Whitworth*, 148 ; *Portrait of a Lady*, 148 ; *Mary Palmer*, 148 ; *J. J. Angerstein and his wife*, 148 ; *Man's portrait*, 148 ; *Water-colour*, 154.
Le Bouteux : *Rigaud*, 111.
Le Brun : *Holy Family*, 107 ; *Martyrdom of St. Stephen*, 107 ; *Christ waited on by the Angels*, 108 ; *Meleager and Atalanta*, 108 ; *Dead Christ*, 108 ; *Death of Meleager*, 108 ; *Testelin*, 110 ; *The Magdalen*, 110 ; *Crucifix*, 111 ; *The Entry of Alexander the Great in Babylon*, 111 ; *Christ's Entry into Jerusalam*, 111 ; *Alexander and Porus*, 111 ; *Crossing the Granique*, 111 ; *Adoration of the Shepherds*, 111 ; *Christ carryng the Cross*, 111 ; *The Battle of Arbeles*, 111.
Le Ducq (Jean) : *Interior of a guard-house*, 93 ; *The Marauders*, 93.
Lefebvre : *A master and his pupil*, 109 ; *Portrait*, 110.
Lely : *Meleager and Atalanta*, 98.
Lely (Attrib. to) : *Copy of a Van Dyck*, 76.
Le Moyne : *Juno, Iris and Flora*, 118 ; *Olympus*, 119 ; *Hercules and Omphale*, 143.
Le Nain : *Chambre de rhétorique*, 102 ; *The Card-players*, 102 ; *Family Reunion*, 102 ; *The procession*, 102 ; *Return from Haymaking*, 102 ; *Portrait in an interior*, 102 ; *Portrait of a Child*, 102 ; *St Peter's Denial*, 102 ; *A Blacksmith in his forge*, 106 ; *The Peasant Family*, 106 ; *Peasants at table*, 126.
Leonardo da Vinci (see Vinci).
Lépicié : *Carle Vernet as a Child*, 119 ; *Courtyard of a Farm*, 120 ; *A Child*, 154.
Le Sueur : *Portrait of Artists*, 102 ; *Life of St. Bruno*, 103 ; *The Departure of Tobit*, 107 ; *Venus presenting Cupid to Jupiter*, 107 ; *Urania*, 107 ; *Euterpe et Thalia*, 107 ; *Terpsichore*, 107 ; *Melpomene, Erato and Polyhymnia*, 107 ; *Phaeton*, 107 ; *Calliope*, 108 ; *Christ appearing to the Magdalen*, 108 ; *Cupid receiving the hommage of the Gods*, 108 ; *Hagar in the desert*, 108 ; *Cupid and Ceres*, 108 ; *Cupid and Mercury*, 108 ; *Christ at the Column*, 108 ; *St. Martin's Mass*, 108 ; *St. Bruno*, 108 ; *Plan of the ancient Chartreuse of Paris*, 108 ; *Descent from the Cross*, 108 ; *Dedication of the Church of the Chartreuse*, 108 ; *St. Bruno becomes a Monk*, 108 ; *St. Gervais and St. Protais*, 109 ; *St. Paul at Ephesus*, 109 ; *Apparition of the Virgin*, 109 ; *Death of St. Bruno*, 110 ; *The Birth of Cupid*, 110 ; *Annunciation*, 110 ; *Christ carrying the Cross*, 114.
Lethière : *The death of Virginia*, 122.

Le Valentin : *Concert*, 109 ; *The Innocence of Susannah*, 111 ; *The Fortune Teller*, 111.
Levitzki : *Marie Pavlovna Narychkine*, 120.
Levy : *Portrait*, 149.
Leyster : *Gay Company*, 154.
Lievens : *Visitation*, 71.
Limborcht : *The Pleasures of the golden age*, 98.
Lingelbach : *The Herb Market at Rome*, 91 ; *A Family meeting*, 91 ; *Seaport in Italy*, 91.
Lippi (Filippo) : *The Virgin*, 28.
Lippi (see Filippino Lippi).
Lippo Memmi : *St. Peter*, 27.
Loo (J.-B. Van) : *Michel Corneille*, 93 ; *Study of a woman*, 93 ; *A Halt out Hunting*, 111 ; *Sultana's Toilet*, 118 ; *Portrait of Soufflot*, 118 ; *Institution of the Order of the Holy Spirit*, 118 ; *Diderot*, 118.
Lorenzetti (see Ambrogio Lorenzetti and Pietro Lorenzetti).
Lorenzo Costa : *Janus and Mercury pursuing the Vices*, 36 ; *The Court of Isabella d'Este*, 36.
Lorenzo di Credi : *Virgin and Child*, 37 ; *Noli me tangere*, 37.
Lorenzo Lotto : *St. Jérome*, 36 ; *Holy Family*, 45 ; *The woman taken in adultery*, 46.
Lorenzo Monaco (Don) : *Christ in the Garden of Olivet*, 27 ; *The Holy women at the Tomb*, 27 ; *Virgin nursing the Child*, 27.
Lorenzo Monaco (School of) : *St. Agnes, St. Lawrence, St. Margaret*, 27.
Lorenzo of Pavia : *The Family of the Virgin*, 43.
Lorenzo Veneziano : *Virgin and Child*, 26.
Lotto (see Lorenzo Lotto).
Luca Giordano : *Mars and Venus*, 55 ; *A Round of Cupids*, 126 ; *Diana hunting*, 126 ; *Adoration of the Shepherds*, 127 ; *Marriage of the Virgin*, 127.
Luca Signorelli : *Birth of St. John*, 35 ; *Fragment*, 35 ; *St. Jerome in Ecstasy*, 35.
Luca Signorelli (School of) : *Virgin and Child*, 35.
Luini : *Nativity*, 19 ; *Adoration of the Shepherds*, 19 ; *Annunciation*, 19 ; *Dead Christ*, 19 ; *Curius Dentatus*, 19 ; *Salome*, 42 ; *Holy Family*, 43 ; *Christ Asleep*, 45 ; *Forge of Vulcan*, 43 ; *Silence*, 43 ; *Virgin and Child*, 155.
Lusurier (C.) : *Drouais*, 120.

M

Maas : *Interior of a guard house*, 92.
Mabuse (Attr. to) : *Charles V*, 154.
Machiavelli (Zanobi) : *Virgin and Child*, 29.
Maes (Nicolas) : *Grace*, 90.
Maes (Attr. to) : *Bathing*, 154.
Mainardi : *Virgin and Child*, 29 ; *A young man*, 155 ; *Young woman*, 155.
Maître de Moulins (School of) : *Peter of Bourbon, St. Peter, Anne of Beaujeu and St. John*, 100 ; *Magdalen and donor*, 104.
Malouel and Bellechose : *Martyrdom of St. Denis*, 99.
Malouel (Attr. to) : *Trinity*, 100.
Manet : *Olympia*, 134 ; *Pastel*, 149 ; *The Port of Boulogne*, 155 ; *Peonies*, 155 ; *The Fife*, 158 ; *White peonies*, 158 ; *Lola de Valence*, 158 ; *Studies of women*, 158.
Manfredi : *The Fortune Teller*, 55.
Manni (see Gianicalo Manni).
Mantegna : *The Virgin of Victory*, 36 ; *Wisdom triumphing over the Vices*, 36 ; *Calvary*, 39 ; *Parnassus*, 39 ; *St. Sébastian*, 41.
Maratta (see Carlo Maratta).
Marches (School of the) : *Virgin with Angels*, 36.
Marchesi : *Christ carrying the Cross*, 43.
Marco d'Oggione : *Holy Family*, 43 ; *Virgin and Child*, 43.
Marilhat : *Landscape*, 144 ; *The Mosque of alif Hakem*, 149.
Marne (De) : *Fair in front of an inn*, 121 ; *A road*, 121.
Martini (Simone) : *The Ascent to Calvary*, 26.
Massone (Giovanni) : *Nativity*, 37.
Master of the Death of Mary : *A monk*, 84.
Master of the Death of Mary (Attr. to) : *Virgin and Child*, 84.
Master of the Holy kinship : *Presentation in the Temple*, 85 ; *Adoration of the Magi*, 85 ; *Christ appearing to the Virgin*, 85.
Master of Messkirck : *Christ before Pilate*, 85.
Master of the Oriental Scarf : *Virgin and Child*, 28.
Master of St. Bartholomew : *Descent from the Cross*, 89.
Master of St. Severin : *Episode in the life of St. Ursula*, 85.
Matsys (Jean) : *David and Bathseba*, 79 ; *Judith*, 154.
Matsys (Quentin) : *Christ blessing*, 79 ; *Virgin and Child*, 79 ; *Mater Dolorosa*, 79 ; *Virgin and Child*, 79 ; *A Banker and his wife*, 83.
Matteo Balducci : *Judgment of Solomon*, 35.
Matteo Balducci (Attr. to) : *Judgment of Daniel*, 35.
Matteo di Giovanni (Attr. to) : *Birth of the Virgin*, 28.
Mauzaisse : *Portrait of his mother*, 149.
Mayer (Mlle) : *A Dream of Happiness*, 121 ; *The Mother abandonned*, 121 ; *The Happy mother*, 121.
Mazzola of Parma : *Holy Family*, 44.

Mazzolini (Attr. to) : *Christ preaching to the multitude*, 37.
Mel : *The Neapolitan Barber*, 86 ; *Beggar*, 86.
Meissonier : *Orderlies*, 144 ; *Solferino*, 145 ; *The Siege of Paris*, 145 ; *Dragoon*, 151 ; *The Reader*, 151 ; *The man in white reading*, 151 ; *1814*, 154.
Memling : *Virgin and donors*, 20 ; *Old Woman*, 78 ; *St. John the Baptist*, 78 ; *A Churchman*, 79 ; *St. Sébastian*, 79 ; *Resurrection*, 79 ; *Ascension*, 76, *The Marriage of St. Catherine*, 82.
Memmi (Lippo) : *St. Peter*, 27.
Menageot : *Allegory*, 120.
Mercier : *The Juggler*, 126.
Metsu : *Admiral van Tromp*, 92 ; *Cook peeling apples*, 92 ; *The Chemist*, 93 ; *The Herb Market, Amsterdam*, 93 ; *The Visit*, 96 ; *The Woman taken in adultery*, 97 ; *Music Lesson*, 98 ; *Still-life*, 98.
Meulen (Van der) : *View of Vincennes*, 65 ; *Crossing the Rhine*, 70 ; *A fight near the Bruges Canal*, 70 ; *Military Convoy* 86 ; *Halt of horsemen*, 86 ; *Battle*, 86 : *Battle near a Bridge*, 86 ; *Chateau of Fontainebleau*, 110 ; *Entrance of Louis XIV and the Queen into Arras*, 110 ; *The taking of Valenciennes by Louis XIV*, 110 ; *The Arrival of the King at the camp of Maestricht*, 111.
Michallon : *Landscape*, 122 ; *Landscape*, 149.
Michel (Georges) : *Montmartre*, 144.
Mierevelt : *Woman's portrait*, 90 ; *Portrait of unknown woman*, 91 ; *Unknown Portrait*, 91 ; *Portrait of Barneveldt*, 92.
Mieris (Van) : *Game Seller*, 93 ; *Soap Bubbles* 93 ; *Woman in her toilet*, 98 ; *Dutch family*, 98 ; *Tea*, 98.
Mignard : *St. Cecilia*, 110 ; *The Virgin with the Grapes*, 110 ; *Mme de Maintenon*, 110 ; *His own portrait*, 110 ; *The Woman of Samaria*, 111 ; *Christ on the road to Calvary*, 111 ; *The Grand Dauphin and his family*, 111.
Mignon : *Flowers*, 85.
Mignon (A.) : *Chaffinch's Nest*, 85.
Milanese School of the XVIth Century: *Bust of a woman*, 125.
Milet (Francisque) : *Landscape*, 86.
Millet : *Spring*, 123 ; *The Gleaners*, 123 ; *Bathers*, 144 ; *The Church of Gréville*, 144 ; *Sewing*, 144 ; *Weed burning*, 145 ; *Hay-blinders*, 145 ; *Winnowing*, 145 ; *Chopping wood*, 145 ; *Washing*, 145 ; *Harvesters resting*, 149 ; *Winnowing*, 151 ; *The Woman at the Well*, 151 ; *The little Shepherdess*, 151 ; *Knitting*, 151 ; *The Sheepfold*, 151 ; *The Shepherdess*, 153 ; *The Angelus*, 153 ; *Spinning*, 154.
Mol (Van) : *Descent from the Cross*, 70.
Mol (Attr. to Van) : *Study of a head*, 87.
Mola (Francesco) : *St. John the Baptist preaching*, 55 ; *St. Bruno's Vision*, 55.
Monaco (see Lorenzo Monaco).
Monet (Claude) : *Rouen Cathedral*, 155 ; *Rouen Cathedral*, 158 ; *A cart*, 158 ; *Giverny*, 158 ; *The Houses of Parliament*, 158 ; *The Seine at Port-Villier*, 158 ; *Argenteuil*, 158 ; *Regatta at Argenteuil*, 158 ; *Two pictures of water lilies*, 158 ; *Rouen Cathedral*, 158 ; *Sisley*, 158 ; *Rouen Cathedral*, 158.
Monnoyer : *Flowers*, 127.
Montagna : *Concert of Children*, 36 ; *Ecce Homo*, 36.
Morales : *Christ carrying the Cross*, 56.
Moreau (L. G.) : *Meudon*, 120 ; *Near Paris*, 120 ; *Landscape*, 120.
Moretto of Brescia : *St. Bernardino and St. Louis of Toulouse*, 43 ; *St. Bonaventure and St. Anthony of Padua*, 43.
Morizot (Berthe) : *Painting*, 149.
Morland : *The halt*, 148 ; *Interior of a stable*, 148.
Moro (Antonio) : *Portraits*, 19 ; *The Dwarf of Charles V*, 66 ; *Supposed portrait of Sir Francis Drake*, 84.
Moroni : *Portrait*, 45.
Mostaert (Jan) : *Portrait of Johann van Wassenaer*, 84.
Mottez : *Mme Mottez*, 123.
Moucheron : *Starting out hunting*, 91.
Mulready : *The drinking place*, 148.
Murillo : *Miracle of the Angels*, 56 ; *Portrait of Quevedo*, 56 ; *Portrait of the Duke of Ossuna*, 56 ; *Woman's Portrait*, 56 ; *The Immaculate Conception* 57 ; *Christ in the Garden of Olives*, 57 ; *Virgin in glory*, 57 ; *Christ at the column*, 57 ; *Virgin with the Diadem*, 57 ; *Birth of the Virgin*, 57 ; *Holy Family*, 57 ; *Immaculate Conception*, 64 ; *The Beggar boy*, 64 ; *The Virgin between St. Dominic and St. Catharine*, 154 ; *St. John*, 154.
Muziano : *St Thomas*, 46.

N

Nanteuil (R.) : *Turenne*, 110 ; *Portrait of a man*, 111 ; *Man's Portrait*, 111.
Natoire : *Juno*, 118 ; *Triumph of Bacchus*, 120.
Nattier : *The Magdalen*, 118 ; *Portrait*, 119 ; *Mlle de Lambesc*, 126 ; *Mme Henriette, daughter of Louis XV*, 127 ; *A knight of Malta*, 127 ; *Woman's Figure*, 154 ; *The Duc of Chaulnes*, 154.
Neef (Peters) : *Church Interior*, 86 ; *Interior of a Church*, 86.
Neer (Van der) : *Dutch Village*, 71 ; *Canal*, 92 ; *Entry to an Inn*, 92.

Neer (Van der) the Younger : *Fish-wife*, 97.
Neri di Bicci : *Virgin and Child*, 28 ; *The Annunciation*, 28.
Neroccio di Bartolommeo : *Virgin and Child*, 28.
Netscher : *The young Princess*, 90 ; *The singing lesson*, 93 ; *The Cello lesson*, 93 ; *Venus mourning Adonis*, 98.
Neufchâtel (Attr. to Nic.) : *Man's Portrait*, 85.
Neuville (de) : *Subtle*, 101.
Nickelle Van) : *Hall of a palace*, 92.
Nicolo Alunno : *Scenes from the Passion*, 35.
Nicolo di Pietro Gerini : *Coronation of the Virgin*, 27 ; *Virgin and Child*, 27.

O

Octavien : *The Fair at Bezons*, 118.
Ost (Van) : *St. Charles at Milan*, 90.
Oostsanen (Van) : *St. Catherine and St. Barbara*, 84.
Oostsanen (School of Van) : *St. Catherine and St. Martha*, 84.
Ollivier : *Tea at the prince of Conti's, at the Temple*, 120.
Opie (J.) : *Woman in white*, 148.
Os (Van) : *Flowers*, 98.
Ostade (A. Van) : *Interior*, 90 ; *Winter*, 90; *Reading the news*, 90 ; *Drinker*, 90 ; *The reader*, 90 ; *Interior of an Inn*, 90 ; *Interior of school*, 91 ; *Interior*, 91 ; *Fish Market*, 91 ; *The Merchant*, 91 ; *The Schoolmaster*, 92 ; *Smoker*, 93 ; *The Painter's family*, 93 ; *The Drinker*, 97 ; *The Halt*, 97 ; *Interior in a Cottage*, 98 ; *Frozen Canal in Holland*, 98.
Ostade (Isack Van) : *The pig-sty*, 91 ; *The Halt*, 92 ; *Frozen Canal*, 98.
Oudry : *Dog and game*, 118 ; *Landscape*, 118 ; *Comic opera farm*, 118 ; *A double bass and book of music*, 126.

P

Pagnest : *General de la Salle*, 125 ; *M. Nanteuil la Norville*, 125.
Palamedes : *Man's portrait*, 93.
Palma Vecchio : *Adoration of the Shepherds*, 53.
Palmezzano : *Dead Christ*, 35.
Panini : *Feast*, 55 ; *Concert*, 55 ; *Concert at Rome*, 55 ; *Interior of St. Peter's at Rome*, 55 ; *Architecture*, 56 ; *Feast*, 56 ; *Antique ruins*, 126 ; *Ruins of the Temple of Concord*, 127.
Paolo Uccello : *Portraits*, 27 ; *Battle*, 27.
Parentino (Bern) : *Adoration of the Magi*, 43.
Parrocel : *Louis XIV crossing the Rhine*, 111 : *Halt of the King's Retinue*, 111.
Patel : *Landscape*, 118.
Patel (Attr. to) : *January*, 118 ; *Landscape* 118 ; *Avril*, 118.
Pater : *Outdoor Fête*, 119 ; *Bathers*, 126 ; *Comedians*, 126 ; *The Toilet*, 126 ; *Conversation*, 127.
Pellegrini : *Allegory*, 56.
Pencz (Attrib. to G.) : *St. Mark*, 85.
Pesne : *Portrait of Vleughels*, 118.
Pereda : *Fruits and musical instruments*, 56.
Perréal (Attr. to J.) : *Virgin and donor*, 100.
Perrier : *Acis and Galatea*, 101 ; *Aeneas and the Harpies*, 101 ; *Orpheus and Pluto*, 108.
Perronneau : *The Elder Adam*, 119 ; *Oudry*, 119 ; *The engraver Cars*, 150 ; *A little girl*, 150.
Perugino : *Holy Family with St. Catherine*, 35 ; *St. Paul*, 35.
Perugino (School of) : *Virgin and Child*, 35.
Perugino : *Virgin and Child*, 35 ; *Combat of Love and Chastity*, 36 ; *St. Sebastian*, 38.
Pesellin,o : *St. Francis,St. Cosimo and St. Damien*, 28.
Pesellino (School of) : *Virgin and Child*, 28 ; *Nativity*, 32.
Peter of Cortona : *Virgin and Child*, 44 ; *Birth of the Virgin*, 46 ; *Meeting of Dido and Aeneas*, 54 ; *Virgin and Child*, 54 ; *Jacob and Laban*, 55.
Phillips : *Lamartine*, 148.
Piero di Cosimo : *Virgin and Child*, 28.
Piero di Cosimo (School of) : *Coronation of the Virgin*, 37.
Pierre : *Aglorus metamorphosed into a stone*, 118.
Pietro Lorenzetti (School of) : *Calvary*, 26 ; *Birth of St. John the Baptist*, 27.
Pinturrichio : *Virgin and Child*, 29.
Pisa (School of) : *Burial of St. Bernard*, 27.
Pisanello : *Princess of the Este Family*, 33.
Pissarro : *Hoar Frost*, 158.
Poel (Van der) : *Cottage*, 90 ; *Rustic House*, 93.
Poelenburg : *View of the Palatine Rome*, 92 ; *Pasturage*, 92 ; *Women bathing*, 9.
Pontormo (see Carucci).
Pot (H.) : *Charles I*, 92.
Poterlet : *Trissotin and Vadius*, 145.
Potter (P.) : *Horses at the door of a cottage*, 91 ; *A loose Horse*, 92 ; *The Meadow*, 97 ; *A wood at the Hague*, 98.
Pourbus : *The last Supper*, 65 ; *St. Francis*, 70 ; *Henri IV*, 102 ; *Henri IV in black*, 102 ; *Guillaume du Vair*, 103 ; *Marie of Medici*, 113.
Poussin : *Bacchanal*, 107 ; *Moses*, 107 ; *The Schoolmaster*, 108 ; *Eliezer and Rebecca*, 108 ; *The Israelites collecting manna in the desert*, 108 ; *The Plague of the Philistines*,

108; *Diogenes*, 108; *The Earthly Paradise*, 108; *Echo and Narcissus*, 108; *Apparition of the Virgin*, 109; *The Blind men of Jericho*, 109; *Salomon*, 109; *Summer*, 109; *Ruth and Boaz*, 109; *Christ breaking bread*, 109; *Triumph of Flora*, 109; *Appollo and Daphne*, 109; *Autumn*, 109; *Moses changing Aaron's rod into a serpent*, 109; *The Concert*, 109; *The Assumption*, 109; *The Death of Sapphira*, 109; *Ecstasy of St. Paul*, 109; *His own Portrait*, 109; *The Triumph of Truth*, 109; *Holy Family*, 109; *The woman taken in adultery*, 109; *Winter*, 109; *Moses as a Child*, 110; *St. John baptizing the people*, 110; *Portrait*, 110; *Bacchanal*, 110; *St. François-Xavier*, 110; *The Rape of the Sabines*, 110; *Pyrrhus saved at night*, 110; *Holy Family*, 111; *Adoration of the Magi*, 111; *Ulyssees recognizes Achilles*, 111; *Appolo and the poet*, 112; *Orpheus and Eurydice*, 114; *Arcadian Shepherds*, 115; *The Funeral of Phocion*, 116.

Preti: *Martyrdom of St. Andrwe*, 55.

Proccacini: *Holy Family*, 55.

Prudhon: *Diana pleading with Jupiter*, 120; *Christ*, 120; *Portrait*, 120; *Mme Jarre*, 120; *Christ on the Cross*, 120; *M. Vallet*, 120; *The Assumption of the Virgin*, 120; *Wisdom bringing back Truth*, 120; *Study*, 120; *Mme de Versigny*, 121; *Nymph and Cupids*, 121; *Allegory*, 121; *Baron Denon*, 121; *Portrait of the Empress Josephine at Malmaison*, 131; *Justice and Divine Vengeance pursuing Crime*, 131; *Psyche transported by Zephyr*, 132; *Zephyr*, 154.

Puget (François); *Pierre Puget*, 109; *Musicians and Artists*, 111.

Puvis de Chavannes: *Girls by the sea*, 158.

Pynacker: *Landscape*, 91; *The Inn*, 91; *Landscape*, 98.

Pynas: *The Entombment*, 91.

R

Raeburn: *A pensioner*, 148; *Miss Anna Moore*, 148; *Mrs. Maconochie and her Child*, 148; *Hay of Spot*, 148.

Raffaellino del Garbo: *Coronation of the Virgin*, 37.

Ramsay: *Queen Charlotte*, 148.

Raoul: *Girl reading*, 125.

Raoux: *Telemachus and Calypso*, 118.

Raphael: *Holy Family of Francis I*, 23; *St. Michael crushing Satan*, 25; *St. John the Baptist*, 44; *Abundance*, 44; *Balthazar Castiglione*, 44; *Portrait of a young man*, 44; *The Virgin with the Diadem*, 48; *Apollo and Marsyas*, 48; *La Belle Jardinière* 50; *Jane d'Aragon*, 54; *St. Michael*, 59; *St. George and the Dragon*, 59.

Raphael (Attr. to): *Head of St. Elizabeth*, 44; *Portraits of two men*, 44; *St. Margaret*, 44; *Holy Family*, 44.

Raphael (School of): *St. Catherine of Alexandria*, 44; *Ezekiel's Vision*, 44.

Raphaël (After): *Virgin and Child*, 46.

Ravensteyn: *Portrait*, 90.

Ravestein: *Portrait*, 125.

Regnault (H.): *General Prim*, 139; *Comtesse de Bark*, 149.

Regnault (J. B.): *The three Graces*, 126.

Rembrandt: *St. Mathew and an Angel*, 65; *His own Portrait*, 71; *Venus and Cupid*, 71; *A Young Man*, 71; *Portrait*, 71; *Himself at thirty*, 71; *Old man*, 71; *Bullock's Carcase*, 71; *Himself in a Bonnet*, 71; *The Supper at Emmaüs*, 71; *In his old age*, 72; *Hendrickje Stoffels*, 72; *Bathsheba*, 73; *The Good Samaritan*, 73; *Woman bathing*, 92; *Philosopher in meditation*, 92; *Philosopher*, 92; *The Angel leaving Tobit's Family*, 92; *A Hermit reading*, 92; *Holy Family*, 92; *Jew*, 92; *The Supper at Emmaüs*, 95.

Reni (see Guido Reni).

Restout: *Hermione with the Shepherds*, 118.

Reynolds: *Woman's portrait*, 148; *Master Hare*, 148.

Ribera: *St. Paul the Eremite*, 56; *Virgin and Child*, 56; *The Club foot*, 56; *Christ at the Tomb*, 61; *Adoration of the Shepherds*, 61.

Ribera (Attr. to): *A philosopher*, 56.

Ribera (Attr. to): *Christ at the Tomb*, 56.

Ricard: *Mme de Calonne*, 122; *Study of a woman*, 122; *Portrait of Heilbuth*, 137; *His own portrait*, 144; *Paul de Musset*, 144.

Ricci (Sebastiano): *Christ's charge to St. Peter*, 55; *The Continence de Scipion*, 56; *Sacrifice of Polixenes*, 56; *Allegory*, 56.

Riccio: *Holy Family*, 55.

Rigaud: *Bossuet*, 110; *Philippe V*, 110; *Unknown Persons*, 111; *The Presentation in the Temple*, 111; *Le Brun and Mignard*, 111; *Louis XIV*, 115; *Unknown Portraits*, 118; *Marie Serre*, 118; *Portrait of a man*, 126; *Cardinal de Polignac*, 126; *Old man*, 126; *Pierre de Bérulle*, 126; *Portrait of the duke de Lesdiguière*, 127.

Robert (Hubert): *Pont du Gard*, 111; *The long Gallery at the Louvre*, 119; *A Park*, 119; *The Cascade*, 119; *Ruins of a Temple*, 119; *Ruins*, 120; *Antique Temple*, 120; *Landscape*, 127; *Waterfalls of Tivoli*, 127; *A twisting staircase*, 127; *A fountain*, 127.

Robert (Leopold): *Harvesters and Pilgrims*, 144.

Robert-Fleury: *Galileo*, 144; *Christopher Columbus*, 144; *The Conference at Poissy*, 145.

Roghman : *Landscape*, 98.
Rokes : *Flemish interior*, 90 ; *Interior of a Kitchen*, 97.
Rokes (Attr. to) : *Interior of a Pot-House*, 91.
Antoniazzo Romano : *Virgin and Child*, 37.
Romano (Giulio) : *Nativity*, 25 ; *Venus and Vulcan*, 44 ; *Triumph of Titus and Vespasian*, 46 ; *Portrait*, 46.
Romanelli : *The Manna*, 55 ; *Venus and Adonis*, 126
Romney : *Portrait of the Artist*, 148 ; *Stanley*, 148.
Rosa (see Salvator Rosa).
Rosalba Carriera : 150.
Roselli (Attr. to Cosimo) : *Annunciation*, 28.
Roslin : *Portrait*, 120 ; *His own portrait*, 120.
Rosselli : *David's Triumph*, 55.
Rosso : *Pieta*, 101 ; *Concert*, 101.
Rottenhammer : *Death of Adonis*, 85 ; *Diana discovering Calisto's state*, 86.
Rouget : *Mlle Mollien*, 124 ; *M. de Cailleux*, 125.
Rousseau (Th.) : *Edge of the Forest of Fontainebleau towards Brôle*, 137 ; *A Marsh in the Landes*, 144 ; *The « Vieux Dormoir » at Barbizon*, 144 ; *Banks of the Loire*, 144 ; *A plain*, 144 ; *Oaks* 145 ; *Storm effect*, 145 ; *The Chesnut Avenue*, 145 ; *The edge of the forest*, 149 ; *The Pool*, 151 ; *Road in the forest*, 151 ; *The Cart*, 151 ; *The Forest of Isle-Adam*, 151 ; *The Pool with the oak tree*, 151 ; *The Foot bridge*, 151.
Rubens : *Henri de Vicq*, 65 ; *Sketches*, 65 ; *Portrait of Suzanne Fourment*, 65 ; *Thomyris*; 65 ; *Virgin surrounded with angels*, 65 , *The Tournament*, 65 ; *Triumph of Religion*; 65 ; *Anne of Austria*, 65 ; *Kermesse*, 67 , *Lot's Flight*, 68 ; *Helena Fourment and her Children*, 68 ; *Christ on the Cross*, 70 ; *Elias*, 70 ; *Adoration of the Magi*, 70 ; *Landscape*, 70 ; *Portrait of the Mother of Marie de Medici*, 70 ; *Diogenes*, 76 ; *Portrait of the Father of Marie de Medici*, 76 ; *Marie of Medici*, 76 ; *Landscape*, 76 ; *Birth of Marie of Medici*, 77 ; *Marie's Education*, 77 ; *The Queen's Government*, 77 ; *The Fates*, 77 ; *Henri IV receiving the portrait of Marie de Medici*, 77 ; *The Marriage*, 77 ; *Henri and Marie de Medici meet at Lyons*, 77 ; *Birth of Louis XIII*, 77 ; *Henri IV leaves government to the Queen*, 77 ; *The Death of Henri IV*, 77 ; *The Queen's government*, 77 ; *The Journey to the Bridge of Cé*, 78 ; *The Exchange of Princesses*, 78 ; *Felicity under the Regency*, 78 ; *The Majority of Louis XIII*, 78 ; *The Flight from Blois*, 78 ; *The Reconciliation of the Queen and her son*, 78 ; *The Conclusion of Peace*, 78 ; *Interview of the Queen with her son*, 78 ; *The Triumph of Truth*, 78 ; *Disembarcation of Marie of Medici at Marseille*, 80 ; *Coronation of th-Queen at St. Denis*, 80 ; *Resurrection of Lazarus*, 86 ; *The Flight into Egypt*, 86 ; *Study*, 87 ; *Abraham and Melchizedek*, 87 ; *Marie of Medici*, 87 ; *Abraham's Sacrifice*, 87 ; *The Raising of the Cross*, 87 ; *Philopoemen*, 87 ; *Coronation of the Virgin*, 87 ; *St. John*, 87 ; *Landscape*, 87 ; *Woman's profile*, 154 ; *Ixion dececived by Juno*, 157.
Rubens (Attr. to) : *A Watering place*, 86.
Rubens (School of) : *Diana asleep*, 87 ; *Woman with a mandolin*, 87 ; *Bust of old man*, 87 ; *The Birth of a prince*, 126 ; *Job tormented by demons*, 126 ; *Battle of bears and tigers*, 126 ; *A horse attacked by lions*, 127.
Russel : *Girl with cherries*, 148.
Ruthart (C.) : *Bear Hunt*, 85.
Ruysdael (Jacob Van) : *The beam of sunlight*, 70 ; *The Bush*, 71 ; *Storm*, 74 ; *The Forest*, 71 ; *Landscape*, 92 ; *Entrance to a wood*, 97.
Ruysdael (Salomon) : *River Bank*, 71 ; *The Tower*, 91 ; *The Ferry*, 92.
Ryckaert : *Interior of a Studio*, 65.

S

Sacchi (Fr.) : *The four Doctors of the Church* 37.
Salvator Rosa : *Tobias and the Angel*, 55 ; *Apparition of Samuel to Saül*, 55 ; *Battle*, 55 ; *Landscape*, 60.
Salviati : *Incredulity of St. Thomas*, 46.
Sano di Pietro : *Episodes in the life of St. Jerome*, *St. Jerome in the desert*, 27 ; *St. Jerome's dream*, 27 ; *The story of the lion*; *Death of St. Jerome*, 27 ; *Apparition of St. Jerome*, 27.
Santerre : *Susannah*, 118.
Santwoort : *The supper at Emmaüs*, 91.
Sassoferato : *Holy Family*, 46.
Savery (R.) : *Bohemian horsemen*, 84.
Savoldo : *Gaston de Foix*, 45 ; *Portrait*, 45.
Schalken : *Holy Family*, 91 ; *Oldman*, 97.
Schedone : *Holy Family*, 55.
Scheffer (Ary) : *Souliot Women*, 123 ; *The death of Géricault*, 149 ; *Paolo und Francesca*, 150 ; *St. Augustin and St. Monica*, 150.
Schiavone (Gregorio) : *Virgin and Child*, 43.
Schweickhardt : *Skaters on a canal*, 86.
Scorel (Van) : *Man's portrait*, 84.
Scorel (Attr. to Van) : *Portrait of Paracelsus*, 84.
Sebald Beham : *Story of David*, 85.
Sebastian del Piombo : *Visitation*, 53 ; *Catherina Colonna*, 154.

Siberechts : *Out-of-door scene*, 86.
Siena (School of) : *St. Jerome*, 26 ; *Virgin and Child*, 26 ; *St. Peter and St. Paul*, 27 ; *St. Nicholas of Bari*, 155.
Sigalon : *The young Courtisan*, 149.
Signorelli (see Francesco Signorelli and Luca Signorelli).
Silvestre : *St Benedict resuscitating a Child*, 110.
Simon de Châlons : *Incredulity of St. Thomas*, 101.
Sisley : *Snow at Veneux-Nadon*, 158 ; *Spring*, 158 ; *Moret*, 158 ; *Corner of a village*, 158 ; *Flood at Port-Marly*, 158 ; *Flood*, 158 ; *Flood*, 158.
Slingelandt : *Dutch family*, 98.
Snyders : *Noah's Ark*, 15 ; *The earthly Paradise*, 65 ; *Boar Hunt*, 65 ; *Fighting Dogs*, 70 ; *The Fish-Seller*, 70 ; *Fruits and Animals*, 76 ; *Fruit*, 87 ; *Basket of Fruit*, 87 ; *Birds*, 125 ; *The Game-Seller*, 127.
Sodoma : *Love and Chastity*, 157.
Solario (A.) : *St. John the Baptist*, 43 ; *Charles d'Amboise*, 43 ; *Calvary*, 43 ; *The Virgin « of the green cushion »*, 47.
Solimena : *Heliodorus driven from the Temple*, 55.
Spada : *Aeneas leaving Troy*, 55.
Spagna : *St. Francis of Assisi receiving the stigmata*, 35 ; *Virgin and the Child*, 35 ; *Nativity*, 35.
Spagna (Attr. to) : *Christ at the Sepulchre*, 35 ; *St. Jerome in the wilderness*, 35.
Spanish School : *Man's Portrait*, 57 ; *A lady in prayer*, 155.
Stanina (Gherardo) : *Virgin and Child*, 27.
Staveren : *Savant in his Study*, 97.
Steen (Jan) : *Merrymaking in an Inn*, 92 ; *Bad Company*, 93 ; *Family feast*, 94.
Steenwyck : *Christ with Mary and Martha* 91.
Stella : *St. Cecilia*, 107 ; *Christ receiving the Virgin in Heaven*, 108.
Stretes (Attr. to Guillion) : *Supposed Portrait of Edward VI of England*, 84.
Strozzi (Attr. to Bern.) : *An old man and two children*, 55.
Subleyras : *The Magdalen at the feet of Christ*, 117 ; *The Falcon*, 117. *The Mass of St. Basil*, 118 ; *Martyrdom of St Peter*, 118 ; *Magdalen at the feet of the Christ*, 118 ; *The Empereur Theodosius and St. Ambrose*, 119 ; *St. Benedict*, 119.
Suster (or Zustris) : *Venus*, 84.
Sustermans : *Leopold of Medici*, 126.
Swanevelt (Van) : *Landscape*, 98.

T

Taddeo di Bartolo : *Calvary*, 26.
Taunay : *The Parade*, 120.
Tempel (Van den) : *Portrait of a woman*, 98.
Teniers : *Village Feast*, 70 ; *Hawking the Heron*, 70 ; *Works of Mercy*, 76 ; *St. Anthony*, 76 ; *Interior of a Tavern*, 76 ; *Interior of an Inn*, 86 ; *Landscape with figures*, 86 ; *Inn, near a river*, 86 ; *Soap-Bubbles*, 86, *St. Peter's Denial*, 86 ; *A Villager*, 86 *Smoker*, 86 ; *The knife-grinder*, 86 ; *Dance of Peasants*, 86 ; *Interior of an Inn*, 86 ; *Landscape*, 87 ; *Askings Alms*, 87 ; *Kermesse*, 87 ; *Pot-House*, 87 ; *Village Fête*, 87 ; *Virgin and Child*, 87 ; *Dead Christ*, 87 ; *A sweep*, 87 ; *Pot-House*, 87 ; *Winter*, 87 ; *The Duet*, 87 ; *Temptation of St Antony*, 87 ; *Bowls players*, 87 ; *Guitar Players*, 87 ; *Summer*, 87 ; *Landscape*, 87 ; *Man drinking and man Smoking*, 87 ; *Pot-House*, 87 ; *Landscape*, 87 ; *Landscape*, 127.
Teniers (the Younger) : *The Prodigal Son at Table*, 66.
Terburg : *Reading Lesson*, 90 ; *Music Lesson*, 93 ; *The Gallant*, 96 ; *Assembly of Ecclesiastics*, 97 ; *Concert*, 97.
Thienon : *Landscape*, 120.
Tiepolo : *A Banner*, 55 : *The Triumph of Religion*, 56 ; *The last Supper*, 56 ; *The Virgin appearing to St. Jerome*, 126 ; *Appollo and Daphne*, 154 ; *Allegory*, 154.
Tintoret : *Susannah*, 22 ; *His own Portrait*, 45 ; *Christ with Angels*, 45 ; *Paradise*, 45 ; *Portrait*, 45 ; *Senator Mocenigo*, 125.
Tintoret (Attr. to) : *A lady at her toilet*, 154.
Titian : *Jupiter and Antiope*, 21 ; *The Entombment*, 24 ; *The Supper of Emmaüs*, 25 ; *Christ crowned with thorns*, 25 ; *St. Jerome*, 45 ; *Small Holy Family*, 45 ; *Holy Family*, 45 ; *Knight of Malta*, 45 ; *Portrait of unknown man*, 45 ; *Holy Family* 45 ; *Christ and his executioners*, 46 ; *Council of Trent*, 46 ; *Unknown man*, 46 ; *The man with the glove*, 49 ; *The Virgin with the rabbit*, 49 ; *Alfonso of Ferrara and Laura di Dianti*, 51 ; *Francis I*, 54 ; *Allegory in honour of Alfonso d'Avalos*, 59 ; *Vincenzo Capello*, 154.
Titian (School of) : *Holy Family*, 45.
Tocqué : *Marie Leczinska*, 117 ; *Portrait of the Dauphin*, 118 ; *Mme Danger*, 118 ; *Galloche*, 118 ; *Du Marsais*, 127.
Tristan : *St. Francis of Assisi*, 56.
Troy (Fr. de) : *Esther's Toilet*, 118 ; *Esther fainting* 118.
Troy (Jean-François de) : *Chapter of the*

Order of the Holy Spirit, 118 ; *Portrait*, 126 ; *Woman's head*, 126 ; *A Councillor*, 127.
Troyon : *The return to the Farm*, 122 ; *Bullocks going out to labour*, 134 ; *Feeding chickens*, 144 ; *Turkeys*, 144 ; *The Drinking place*, 144 ; *The heighs of Suresnes*, 145 ; *The Fence*, 145 ; *The Bull*, 151 ; *Going to market*, 151 ; *Dogs*, 151 ; *The white cow*, 151 ; *Cows drinking at a pool*, 151 ; *The white cow*, 151 ; *The brown cow*, 151.
Trutat : *Nude woman*, 145.
Tura (see Cosimo Tura).
Turchi : *Death of Cleopatra*, 46 ; *Samson and Dalilah*, 55 ; *The woman taken in Adultery*, 55.
Turino Vanni : *Virgin and Child*, 27.
Turner : *View of the Pont-Neuf*, 148 ; *Sea-piece*, 148.

U

Uccello (Paolo) : *Portraits*, 27 ; *Battle*, 27.
Umbrian School : *Virgin and Child*, 35 ; *St. Sebastian*, 44.
Uden : *Landscape*, 96.

V

Vaenius (Otto) : *The Painter and his family*, 77.
Valenciennes : « *Historical Landscape* », 149.
Valentin : *An Inn*, 102 ; *Musicians*, 108 ; *The Judgment of Solomon*, 111.
Vanni (Fr.) : *Martyrdom of St. Irene*, 155.
Vanni (Turino) : *Virgin and Child*, 27.
Varotari : *Venus and Cupid*, 45.
Velasquez : *Portrait of a Girl*, 56 ; *Philip IV*, 56 ; *Group of thirteen people*, 57 ; *Marie-Anne*, 57 ; *Philip IV*, 57 ; *Portrait of the Infanta Margarita-Maria*, 62.
Velasquez (Attr. to) : *Portrait of Don Pedro of Altamira*, 57.
Velde (Ad. Van de) : *Landscape with animals*, 90 ; *Landscape and animals*, 91 ; *Frozen Canal*, 92 ; *Sea piece*, 92 ; *Scheveningen*, 93 ; *The painter's family*, 97 ; *Landscape and animals*, 97 ; *Landscape and animals*, 98.
Venetian School : *Life of the Virgin*, 27 ; *Virgin and Child*, 27 ; *Life of the Virgin*, 28 ; *Woman's Portrait*, 45 ; *Woman's head*, 45 ; *Portrait*, 45 ; *The Beheading of St. John the Baptist*, 46 ; *Portrait*, 126.
Veneziano (Lorenzo) : *Virgin and Child*, 26.
Venne (Van de) : *Fête*, 91.
Verkolie : *Proserpine plucking flowers with her maidens*, 98 ; *Interior*, 98.
Verdier : *Mercury putting Argus to Sleep*, 118.
Ver Meer of Delft : *The Lacemaker*, 96.
Vernet (H.) : *The Barrier of Clichy*, 145.
Vernet (Joseph) : *Bridge and Castle of St. Angelo*, 119 ; *The Ponte Rotto at Rome*, 119 ; *Sea piece*, 120 ; *View of the town and sea at Toulon*, 120 ; *The port of Marseilles*, 120 ; *The Bathers*, 120 ; *Landscape*, 120 ; *Night*, 120 ; *Sunset*, 121.
Verona (School of) : *The triumph of Venus*, 155.
Veronese : *Supper at Emmaüs*, 23 ; *Supper at Cana of Galilee*, 22 ; *The Supper at the house of Simon the Pharisee*, 24 ; *Jupiter destroying the Vices*, 25 ; *St. Mark crowning the Virtues*, 25 ; *Esther before Ahasuerus*, 25 ; *Susannah and the Elders*, 25 ; *Holy Family*, 45 ; *Calvary*, 45 ; *Portrait*, 45 ; *Sodoma*, 45 ; *Christ Carryng the Cross*, 45 ; *Holy Family*, 45 ; *Christ healing Peter's wife's mother*, 45 ; *Portrait*, 46 ; *Portrait of a blond woman*, 154.
Veronese (School of) : *Portrait*, 45.
Verrochio (School of), *Virgin and Child*, 29.
Verspronck : *Portrait*, 92 ; *Woman's portrait*, 98 ; *Portrait*, 154.
Vestier : *Portrait of Doyen*, 120 ; *His wife*, 121 ; *Portrait*, 125.
Vien : *St. Germain and St. Vincent*, 111 ; *The sleeping Hermit*, 120.
Vigée-Lebrun (Mme) : *Portrait of Hubert Robert*, 120 ; *Joseph Vernet*, 121 ; *Herself and her daughter*, 121 ; *Mme Molé-Raymond*, 121 ; *Peace bringing Abundance*, 121 ; *Portrait of the artist and her daughter*, 132.
Villaviciencio : *Eating Mussels*, 154.
Vinci (Leonardo da) : *The Joconda* (frontispiece) ; *St. John the Baptist*, 42 ; *Presumed portrait of Lucrezia Crivelli*, 43 ; *Bacchus*, 43 ; *The Virgin of the Rocks*, 47 ; *The Virgin and Child with St. Anne*, 52 ; *Annunciation*, 42.
Vinci (School of Leonardo da) : *Portrait of a Woman*, 43 ; *The Virgin with the scales*, 43.
Vinci (School of Leonardo da) : *Virgin and Child*, 154.
Vinci (After Leonardo da) : *Flemish Copy*, 43 ; *The Last Supper*, 46.
Vincent : *Zeuxis*, 121.
Vivarini (see Antonio Vivarini and Bartolommeo Vivarini).
Vliet (Van) : *Portrait*, 92 ; *Portrait*, 97.
Vlieger (De) : *Sea Piece*, 92.
Voiriot : *Portrait of Nattier*, 118.
Vois : *Woman cutting a lemon*, 90 ; ***A painter***, 91.
Vos (de) : *The death of the roedeer*, 127.
Vos (Attr. to Cornelius de) : *Portrait of a woman*, 87.

Vouet : *Christ at the Tomb*, 107 ; *Christ on the Cross*, 108 ; *Presentation in the Temple*, 108 ; *Victory*, 109 ; *Riches*, 110 ; *Faith*, 111 ; *Eloquence*, 126.
Voys : *Unknown man*, 97.
Vranck (Seb.) : *Sacking of a Village*, 84.

W

Watteau : *Dead Game*, 126 ; *Assembly*, 126 ; *The Judgment of Paris*, 127 ; *A Pastoral*, 127 ; *Jupiter and Antiope*, 127 ; *Autumn*, 127 ; *A faux pas*, 127 ; *The Embarkation for Cythera*, 129 ; *Gilles*, 142 ; *The Buck*, 143 ; *The Minx*, 143.
Weenix : *The Robbers repulsed*, 92 ; *Game and sporting gear*, 97 ; *Sea Port*, 97 ; *Still-life*, 97.
Werff (Van der) : *Amateurs looking at Statues*, 90 ; *Dancing Nymph*, 98 ; *Magdalen in the desert*, 98.
Weyden (Roger van der) : *Christ, the Redeemer*, 78.
Wilson : *Landscape*, 148.
Winterhalter, 149.
Wouwerman : *Pilgrims*, 90 ; *Horseman and hunters halting*, 91 ; *The wooden bridge over the torrent*, 91 ; *Peasants on the bank of a river*, 92 ; *Halt of Horsemen*, 92 ; *The tower and Gateway of Nesle*, 93 ; *Cavalry Charge*, 97 ; *Starting out hunting*, 97 ; *The « Fat Ox »*, 97 ; *The Riding School*, 98 ; *Stag-Hunt*, 98 ; *Soldiers halting*, 98.
Wynants : *Landscape*, 92 ; *Landscape*, 93 ; *Edge of a Forest*, 98.
Wyntrack : *A Farm*, 98.

Z

Zacchia : *A musician*, 44.
Zachtleven : *Portrait of an artist*, 93.
Zacht-Leven : *Banks of the Rhine*, 97.
Zaganelli da Cotignola (see Fra Zaganelli).
Zanobi Machiavelli : *Virgin and Child*, 29.
Zeeman : *View of the old Louvre*, 91.
Zeitblom (Barthelemy) : *The Annunciation*, 155.
Zénale : *Circumcision*, 37.
Zurbaran : *St. Apollina*, 56 ; *St. Peter Nolasque*, 56 ; *Funeral of St. Bonaventure*, 63.
Zustris (see Suster).

INDEX

SCULPTURE AND DECORATIVE ART

A

Adam (L.-O.) : 191.
Agostino di Duccio : *Virgin and Child*, 188.
Allegrain : *Diana bathing*, 191 ; *Venus bathing*, 191.
Andrea : 183.
Anguier (François) : *Cardinal de Bérulle*, 190 ; *Colbert*, 190 ; *Funeral monument of the Dukes of Longueville*, 190 ; *Tomb of the family de Thou*, 190.
Antique Sarcophagi : 174.
Arms and Armours : 216-217; *Sword of Charlemagne*, 216 ; *Shield and Helmet of Charles IX*, 217 ; *Ewer of Charles V*, 217 ; *Chased armour*, 220.
Assyrian Antiquities (See Chaldæan and Assyrian Antiquities).

B

Barye : 193; *Tiger devouring an alligator*, 199 ; *Fight between a Centaur and a Lapith*, 199.
Beauneveu (André) : *Tomb of Philippe VI de Valois*, 181.
Belloni : *Mosaïc executed after Gérard*, 165.
Benedetto da Majano : *Bust of Filippo Strozzi*, 182.
Biard (Pierre) : *Renown*, 181.
Bontemps (P.) : *Ch. de Maigny*, 182.
Bouchardon : *Love shaping his bow out of the club of Hercules*, 196.
Boulle : *Cabinets*, 216.
Bronzes after the antique (XVIth and XVIIth centuries) : 174 and 178.
Bronzes of the Florentine School (Little) : 220.
Byzantine (see Greek and Roman bronzes) mosaïcs : 175 and 178.
Byzantine silver-working : *The Holy Women at the tomb*, 217.

C

Cabet : 192.
Canova : 191.
Carpeaux : *The Dance*, 192 and 198 ; *Busts*, 192 ; *Flora*, 192 ; *Ugolino*, 192 ; *Four quarters of the Globe*, 192 and 198.
Cavelier : 192.
Cellini (Benvenuto) : *The Nymph of Fontainebleau*, 183.
Chaldæan and Assyrian Antiquities, 205 , 209 ; *Statue of Goudea*, 207 ; *Winged Bull*, 207 ; *Bas-reliefs from Khorsabad* : *Serving men*, 205 and 207 ; *Vulture stele*, 206 ; *Silver vase of Entemena*, 206 and 209 ; *Assyrian Lion from Khorsabad*, 206 ; *Chaldæan Gallery*, 209 ; *Case of various objects*, 209.
Chaleveau (Guillaume) (see Regnault) : *Tomb of Roberte Legendre*, 181 ; *Tomb of Louis de Pouches*, 181.
Chapu : *Joan of Arc*, 193.
Chaudet : *Cupid*, 191 ; *Phœbus*, 191 ; *Œdipus*, 191.
Chinard : 191.
Cleomenes : *Roman orator*, 172 and 176.
Coffer of the time of Francis I : 220.
Colombe (Michel) : *St. George, Conqueror of the Dragon*, 181 and 185.
Cortot : *Soldier of Marathon*, 191.
Courteys (M.) : *Enamelled plaques*, 216 ; *Enamelled plates and dishes*, 217.
Coustou (Guillaume) : *Marie Leczinska*, 191.
Coustou (Nic.) : *Julius Cæsar*, 191.
Coyzevox (Antoine) : *Le Brun*, 190 ; *the Duchess of Burgundy as Diana*, 190; *Grand Condé*, 194 ; *Tomb of Mazarin*, 194 (see Le Hongre and Tuby).
Crown Diamonds ; The Regent : 217.
Cyprus (Antiquities from) : 175; *Vase from Anathus*, 175.

D

Dalou : 193 ; *Peasant*, 199.
David d'Angers : *Medallions*, 193; *Philopœmen*, 198.
Delphi (Antiquities from) : 174; *Reconstruction of the Votive Temple of Cnidus*, 174.
Desjardins, *Mignard*, 190.
Donatello : *St. John the Baptist*, 188 ; 220.
Donatello (School of) : *Virgin and Child*, 188.
Dubois (Paul) : 193; *Florentine singer*, 199.

E

Egyptian Antiquities : 200; *Huge Sphinx of rose coloured granite*, 200; *The Zodiac of Denderah*, 200; *Gallery of Egyptian sculpture*, 202; *King Seti 1st and the goddess Hathor*, 202; *Horus pouring out a libation*, 203; *Ammon protecting Tutankhamen*, 203; *The seated Scribe*, 203; *Case of Egyptian jewelry*, 204; *Case of animals*, 204.

Egyptian Antiquities : *Portraits from Fayoum*, 213.

Enamels from the XIth to the XVIth Century : 216-217; Limoges Enamels, 216-217; *Portrait of Jean Fouquet*, 216; *Case of enamels of the Middle ages*, 219; *Cases of enamels of the XVIth century*, 219; (see Courteys, Garnerius, Limosin, Monvaeroni, Pénicaud, Reymond).

Etruscan Antiquities : 212.

F

Falconet : *Music*, 191; *A bather*, 196.

Florentine school (Little Bronzes of the) : 220.

Fontaine (see Percier) : *Monumental Chimneypiece*, 166.

Francheville (P.) : *Figures*, 182; *Slaves in bronze*, 190.

French Furniture : *Louis XVI style*, 225; *Louis XIV style*, 226; *Louis XV style*, 226.

French and Italian Medals : 220.

French Sculpture of the Middle Ages: 180-181; *The Angel appearing to the shepherds*, 180 and 184; *King Solomon and the Queen of Sheba*, 180 and 184; *Charles V and Queen Jeanne de Bourbon*, 180 and 185; *St. Mathew writing at the dictation of the Angel*, 181; *Tomb of Philippe Pot*, 181 and 185; *Tomb of Charles IV, le Bel, and Jeanne d'Evreux*, 185; *Tomb of Philippe VI de Valois* (Voir Beauneveu), 181; *Romanesque Virgin*, 184; *Christ on the Cross*, 184.

French Sculpture of the XVIth Century. Change from gothic art to the art of the Renaissance: 181; *Virgin, called of Ecouen*, 181; *Virgin and child, from Champagne*, 181; *Virgin, called of Olivet*, 181 and 186; *Skeleton from the Cemetery of the Innocents*, 181.

French Sculpture of the Renaissance : *Tomb of Philippe de Chabot*, 184; *Monument of the Shrine of St. Geneviève*, 182.

Furniture (see French Furniture).

G

Galerie d'Apollon : 218.

Garnerius : *A cross*, 216.

German Pottery : 220.

Giovanni : 183.

Girardon : *Decorative vases*, 190.

Gold and Silver-working : 216-217; *The Hand of Justice and the Sceptre, which were used at the Coronations of the French Kings*, 216; *Objects belonged to the Abbaye of St-Denis*, 217 and 218; *Virgin in silver-gilt of Jeanne d'Evreux*, 217 and 218.

Goujon (Jean) : *The Deposition and the four Evangelists*, 182; *Tritons and Nereids*, 182.

Goujon (Attr. to Jean) : *The Caryatides*, 166; *Diana with the stag* or *Fountain of Diana*, 182 and 186.

Greek Pottery : 212-215; *Terra-cotta figures discovered at Myrina*, 212; *Tanagra figures*, 214; *White Attic Lecythi*, 214; *Greek vases*, 212-215.

Greek and Roman bronzes: 211; *Apollo of Piombino*, 167 (see Kanahkos); *Athlete from Benevento*, 211.

Greek and Roman Jewelry, 211; *Treasure trove from Boscoreale*, 211.

Greek Sculpture: 163-170, 174; *Hera of Samos*, 163 and 167; *Archaic Apollos*, 163; *Archaic statuette in the form of a Xoanon*, 163; *Apollon (second quarter of Vth century)*, 163; *Three bas-reliefs from the islands of Thasos*, 163; *The adoration of the flower, a funeral bas-relief*, 163; *Metopes from the Temple at Olympia*, 164; *An idol in the form of a Xoanon*, 164; *A colossal torso of a Hero*, 164; *Base of the Borghese Tripod*, 164; *Hermes, Eurydice and Orpheus*, 164; *Greek Apollo transformed by the Romans into Bonus-Eventus*, 164; *Hermaphrodite de Velletri*, 164; *A colossal Minerva called "the Medici torso"*, 164; *Venus of Falerone*, 164; *Melpomène*, 165 and 168; *Bust of Alexandre*, 165; *Bust of Homer*, 165; *Cupid stringing the bow of Hercules*, 165; *Pallas of Velletri*, 165 and 168; *Polymnia*, 165; *Rustic Butcher*, 165; *Venus Genetrix or the "Fréjus Venus,"* 165 and 170; *The Fighting or Borghese Gladiator*, 165; *The Borghese Centaur*, 165; *Mercury, called Richelieu's Mercury*, 165; *Silenus and Bacchus*, 166 and 170 (see Lysippus, School of); *The Tiber*, 166; *The Borghese Hermaphrodite*, 166; *The Versailles Jupiter*, 166; *Demosthenes*, 166; *Posidonius*, 166; *Mercure, or a hero fastening his sandal*, 166; *Borghese Vase*, 166; *Discobolus at rest*, 166; *The Child with the*

goose, 166 ; *Frieze of the Parthenon* (see Pheidias' studio) ; *Metope of the Parthenon* (see Pheidias' studio) ; *The Venus of Arles*, 168 ; *Apollo Sauroctonos, or the Lizard-Killer*, 168 ; *Borghese Mars*, 168 ; *The Venus of Milo*, 169 ; *The Victory of Samothrace*, 169 ; *Diana of Gabii*, 170 ; *Diana the Huntress*, 170.
Guérin (Gilles) : *Tomb*, 190.
Guillain (Simon) : *Tomb*, 190 ; *Louis XIII, Louis XIV and Anne of Austria*, 194.
Guillaume : 192.

H

Heraclea and Latmus (Antiquities from), 175.
Houdon : *Washington*, 191 ; *Voltaire*. 191 ; *Buffon*, 191; *Mirabeau*, 191 ; *Malesherbes*, 191 ; *Rousseau*, 191 ; *Houdon's wife*, 191 ; *His daughter Sabina*, 191 ; *Diana*, 196 ; *Diderot*, 197 ; *Abbé Aubert*, 197 ; *Louise Brongniard*, 197.

I

Iberian Antiquities : 175 ; *Bust of a Woman found at Elche*, 175.
Italian Sculpture (XIVth, XVth and XVIth centuries) : 182-183, 188 (See Agostino di Duccio, Benedetto da Majano ; Cellini (Benvenuto), Donatello, Laurana (Fr.), Robbia (Lucca della), Mantegazza, Michel-Ange, Mino da Fiesole, Rizzio (Andrea), Romano (Christoforo). *Equestrian statue of Robert Malatesta*, 182 ; *Doorway of the Palace Stanga of Cremona*, 183.
Ivories : 220-222; *Barberini Ivory*, 212 and 222 ; *Ivories of the Xth to the XIVth century*, 221 ; *Descent from the Cross*, 221 ; *Gothic ivories*, 222 ; *The Coronation of the Virgin*, 222.

J

Jewelry (See Greek and Roman Jewelry).
Jewels of the end of Middle Ages : 216.
Jewels of the XVth and XVIth centuries, 217.
John of Bologna : *Mercury*, 181.
Jouffroy : 192.

K

Kanakhos, 211.

L

Laurana (Attr. to Fr.) : *Unknown woman*, 188.
Legros (see Thiodon) : *Mythological subjects*, 190.
Le Hongre (Et.) : *Mausoleum*, 182.
Le Hongre : *Tomb of Mazarin*, 194 (see Coyzevox and Tuby).
Limosin (Léonard) : *St. Thomas with the head of François I*, 217 ; *St. Paul*, 217 ; *A Calvary with a portrait of François I*, 217 ; *A Resurrection with a portrait of Henri II*, 217.
Lysippus (Attr. to the school of) : *Silenus and Bacchus*, 166 and 170.

M

Magnesia (Antiquities from) : 175; *Fragments from the temple of Artemis at Leucophrys*, 175.
Maindron : *Velleda*, 192.
Mantegazza : *Bas-reliefs*, 183.
Medals (see French and Italian Medals).
Michael Angelo : *The Slaves*, 187.
Miletus (Antiquities from) : 175.
Mino da Fiesole : 182.
Mino da Fiesole (School of) : *Virgin and Child*, 188.
Monvaerni : *Triptych*, 217.
Mosaïcs : *Byzantine mosaïcs*, 175 *and* 178 ; (North African), 174 ; *Roman mosaïc*, 173.
Mysia (Antiquities from), 175 ; *Friezes from the temple of Assus*, 175.

N

North African Antiquities, 174.

P

Pajou : 191; *Psyche*, 196; *Mme du Barry*, 197.
Palissy (Bernard) : 220 *Dish, called the "Temperance dish"*, 223.
Pénicauds (Attr. to the) : *Enamel painting*, 216.
Percier (see Fontaine) : *Monumental chimney-piece*, 166.
Persian Antiquities : 206 ; *Fragments from the palace of Darius at Susa*, 206 ; *The Archer Frieze*, 210 ; *Capital from the Palace of Artaxerces Mnemon at Susa*, 210.
Pheidias (School of) : *Pallas of Velletri*, 165.
Pheidias' Studio : *Fragment of the Frieze of the Parthenon*, 164 and 167 ; *A Metope of the Parthenon*, 164 and 167.
Pigalle : *Mercury putting on his sandal*, 196.
Pilon (Germain) : *Valentine Balbiani*, 182 ; *Mater Dolorosa*, 182 ; *Fragments of sculpture and busts*, 182 ; *Tomb of René de Birague*, 182 and 186; *The three Graces*, 182 and 186.
Pilon (Attr. to Germain) : *A dead Christ*, 181.
Pilon (Attr. to the School of Germain) : *Mantelpiece from the château de Villeroy*, 182.
Pompeian painting : 213.

Pottery (see German Pottery, Greek Pottery, Renaissance Pottery).
Pradier : *Psyche*, 192 ; *Niobe*, 192 ; *Atalanta*, 192 ; *Sapho*, 192.
Praxitèle : 165 ; 166.
Préault, 192.
Prieur (Barth) : *Funeral monument to the Constable Anne de Montmorency*, 182.
Prieur (Attr. to Barth) : *Fragments of a tomb*, 192.
Puget (P) : *Alexander and Diogenes*, 190 and 195 ; *Milo of Crotona*, 190 and 195 ; *Hercules*, 190 ; *Perseus and Andromeda*, 190 : *Salle de Puget* 195.

R

Ramey : *Theseus and the Minotaur*, 192.
Regnault (Guillaume) (see Chaleveau) : *Tomb of Roberte Legendre*, 181 ; *Tomb of Louis de Poncher*, 181.
Reliquaries, 217 ; *The Reliquary of St. Potentian*, 217 ; *Chief Reliquary of St. Martin de Sourdeilles*, 217.
Renaissance Bronzes : 220.
Renaissance Pottery, 220 ; *Italian Faience*, 220 ; *Faience from Lyons, Rouen, and Moustiers*, 220 ; *Faience from Oiron or St. Porchaire*, 223.
Reymond (P.) : *Enamelled dishes*, 216.
Rizzio (Andrea) : *Bas-reliefs in bronze*, 182.
Robbia (Lucca della) : *Terra-cottas*, 183.
Robbia Studios (Della) : *Terra-cottas*, 183.
Roman mosaïc : 173.
Roman sculpture : 172-178 ; *Auguste*, 172 and 176 ; *Livie*, 172 ; *Roman Orator*, 172 and 176 (see Cleomenes) ; *Septimius Severus*, 172 ; *Julian the Apostate*, 173 ; *Two reliefs, representing Mithras*, 173 ; *Agrippa*, 176 ; *Antiochus III*, 176 ; *Antinoüs*, 177 ; *Lucius Verus*, 177 ; *Caracalla*, 177 ; *Octavia, sister of Augustus*, 177 ; *Galerie Denon*, 178 ; *Galerie Mollien*, 178.
Romano (Christoforo) : *Beatrice d'Este*, 188.
Rude : *Joan of Arc*, 192 ; *Napoleon waking to immortality*, 192 ; *Mercury*, 192 ; *Neapolitan Fisher boy*, 198.

S

Salle of the Italian Renaissance : 187.
Sarcophagi : 174.
Sarrazin (Jacques) : *Tomb*, 190.
Sculpture (See French sculpture, Greek sculpture, Italian sculpture, Roman sculpture).
Seigneur (Jehan du) : 192.
Silver-Working (see Byzantine Silver-Working and Gold-Working).
Slodtz (Seb.) : 191.
Susiana (Antiquities from) : 206 ; *Statue of Queen Napir-Asou*, 208 ; *The Stele of Hammourabi*, 208 ; *Stele of Naram-sin, King of Agadé*, 208.
Syria (Antiquities from) : 175.

T

Tapestries : *Maximilian's Hunting-Scenes*, 220.
Théodon (de) (see Legros) : *Mythological subjects*, 190.
Tuby : *Tomb of Mazarin*, 194 (see Coyzevox and Le Hongre).

V

Venetian Glass : 220.
Vries (Adrien de) : *Mercury and Psyche*, 181.

W

Warin : *Louis XIIIth*, 190 ; *Richelieu*, 190.

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